

Office File

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NEWS

No. 163.—VOL. VII.

SATURDAY, MARCH 24, 1877.

[REGISTERED FOR
TRANSMISSION ABROAD.]

PRICE SIXPENCE.
By Post 6½d.



MISS BELLA MOORE (MRS. FRED. VOKES).

RAILWAYS.

SOUTH-WESTERN RAILWAY.

OXFORD AND CAMBRIDGE BOAT-RACE, SATURDAY, MARCH 24.

Ordinary trains between Waterloo, Vauxhall, Clapham Junction, Wandsworth, Putney, Barnes, Chiswick, and Mortlake will be suspended during a portion of the day, but SPECIAL TRAINS (at special fares) will run at frequent intervals from 6.0 a.m. Returning after the race. Some of the ordinary trains between Waterloo and Kensington, and Hammersmith and Richmond, will also be suspended and special trains run at special fares. The Company's Station at Putney is very near the starting point, and Mortlake Station within a few hundred yards of the finish of the race. To avoid crowding on the day of the race the Company's West-End Office, 30, Regent-street, Piccadilly-circus, will be kept open until 10.0 o'clock to-night for the sale of tickets.

LONDON AND SOUTH-WESTERN RAILWAY.

EXCURSION ARRANGEMENTS—EASTER HOLIDAYS. Notice as to EXTENSION OF TIME OF RETURN TICKETS.—See also Handbills and Time-books.

On Good Friday the Trains will run as on Sundays, with additional trains. EXCURSIONS at the usual CHEAP EXCURSION FARES to PLYMOUTH, Devonport, Tavistock (for Liskeard, Gunnislake, &c.), Lيدford, (for Launceston, Camelford, Wadebridge and St. Columb), Mary Tavy, Horrabridge, &c., Okehampton (for Bude, &c.), by the South-Western new short and direct route.

On Thursday, March 29, a FAST EXCURSION TRAIN will leave WATERLOO BRIDGE STATION at 9.0 a.m., Hammersmith (The Grove) 8.11 a.m., Kensington at 8.29, West Brompton 8.32, Chelsea 8.34, Vauxhall 8.44, Clapham Junction 8.55, Wimbledon 9.2 a.m., and Surbiton at 9.22 for the above mentioned places. Returning by the 7.29 a.m. train from Devonport, on Friday, April 6.

CHEAP EXCURSION to the WEST of ENGLAND, North of Devon, Exeter, Barnstaple, Ilfracombe, Bideford (for Bude), &c., by the SOUTH-WESTERN RAILWAY short and direct route.

On Thursday, March 29, a CHEAP FAST EXCURSION TRAIN will leave WATERLOO BRIDGE STATION at 8.40 a.m., Hammersmith (The Grove) 8.11, Kensington 8.29, West Brompton 8.32, Chelsea 8.34 a.m., calling at Vauxhall at 8.44, Clapham Junction at 8.55, Wimbledon 9.2, Surbiton 9.14, Weybridge 9.30, Woking 9.41, Farnborough 9.56, and Basingstoke at 10.30 a.m., to take passengers for the WEST of ENGLAND, Exeter, Exmouth (for Budleigh Salterton), Ilfracombe, Barnstaple, Bideford (for Westward Ho, Clevedon), &c. Returning on Friday, April 6.

WEYMOUTH, DORCHESTER, BOURNE-MOUTH, &c.—On Thursday, March 29, a CHEAP FAST EXCURSION TRAIN will leave the WATERLOO BRIDGE STATION at 12.10 p.m., Hammersmith (The Grove) 11.12, Kensington 11.48, West Brompton 11.57, Chelsea 12.03, Vauxhall 12.15, and Clapham Junction 12.21, for LYMINGTON (for Freshwater), Bournemouth, Poole, Wareham, Wimborne, Bournemouth, and the New Forest, Dorchester, Weymouth, &c. Returning on Friday April 6.

TO PORTSMOUTH, ISLE OF WIGHT, &c., by SOUTH-WESTERN RAILWAY.

CHEAP EXCURSION for Four Days from London to WINCHESTER, Portsmouth (for Ryde, Sandown, Shanklin, and Ventnor), Southampton (for Cowes and Newport), Salisbury, &c.—On Saturday, March 31, a SPECIAL TRAIN will leave the WATERLOO STATION at 1.15 p.m., Hammersmith (The Grove) 12.25 p.m., Kensington 12.46 p.m., West Brompton 12.49, and Chelsea 12.51 p.m.

Fares to the above Stations and Back:—
First Class. Second Class. Third Class.
11s. 7s. 6d. 5s.
The tickets are available to return only on Tuesday, 3rd April. A Special Late Train, 1st, 2nd and 3rd class to SALISBURY, Yeovil, Exeter, the West of England, and South and North Devon, including all stations on the Okehampton, Lيدford, Tavistock, Plymouth, and Devonport and North Devon lines, will leave the WATERLOO STATION at 7.50 p.m. on Thursday, 29th March, calling at the principal stations. Cheap Third-class Return Tickets will be issued by this Train available to return by any third-class ordinary train up to and inclusive of Wednesday, April 4.

On GOOD FRIDAY a Cheap Fast Day Excursion Train will leave WATERLOO STATION at 7.0 a.m., Vauxhall 7.5, Clapham Junction 7.10, and Kensington at 6.55 a.m., calling at West Brompton and Chelsea, for FARNBOROUGH (Aldershot Camp), Portsmouth, Gosport, Salisbury, Southampton, &c.; returning to London the same day.

CHEAP SUBURBAN EXCURSIONS from LONDON.

On March 30 and 31, and April 1 and 2, Cheap (2s. 6d.) Return Tickets to WINDSOR will be issued. On GOOD FRIDAY, EASTER SUNDAY, and MONDAY, Cheap Return (4s. and 3s.) Tickets to VIRGINIA WATER will be issued. On GOOD FRIDAY and EASTER MONDAY, Cheap (1s. 6d.) Third Class Return Tickets to SURBITON, Hampton Court, Teddington (Bushey Park), Twickenham, and Kingston will be issued. To Richmond and back, 1s. 3d. Frequent Trains to KEW. Fare there and back, 1s. Tickets, handbills, and all information can be procured at the West-End Office, 30, Regent-street, Piccadilly Circus. Handbills, showing the times of the Return Excursion Trains, fares, &c., may be obtained at the City Office, Exeter Buildings, Arthur-street, West; at any of the South-Western Company's Stations or London Receiving Houses; or by post from the office of the Superintendent of the Line, Waterloo Station.

GREAT NORTHERN RAILWAY.

ENFIELD STEEPCHASES.

EASTER MONDAY and TUESDAY, 2nd and 3rd APRIL. RETURN TICKETS TO ENFIELD will be ISSUED from King's-cross, Broad-street, Moorgate-street, Victoria, and intermediate Stations—FARES TO ENFIELD AND BACK, SAME DAY ONLY.

	First	Second	Third
Broad-street	2s. 6d.	1s. 10d.	1s. 4d.
Moorgate-street	2s. 6d.	1s. 10d.	1s. 4d.
Aldersgate-street	2s. 6d.	1s. 10d.	1s. 4d.
Farringdon-street	2s. 6d.	1s. 10d.	1s. 4d.
Victoria (L. C. & D.)	3s. 3d.	2s. 5d.	1s. 9d.
Ludgate Hill	2s. 6d.	1s. 10d.	1s. 4d.
King's-cross (G. N. R.)	2s. 3d.	1s. 8d.	1s. 3d.

Additional Trains will be run to and from ENFIELD, in accordance with the requirements of the traffic. The Great Northern Company's Enfield Station is close to the race-course.

HENRY OAKLEY, General Manager.
London, King's Cross Station, March, 1877.

LONDON AND NORTH-WESTERN RAILWAY.

EASTER EXCURSIONS. On THURSDAY, March 29, CHEAP EXCURSIONS will leave EUSTON at 8.40 a.m., Chalk Farm 8.45, Kilburn 8.50, Clapham Junction 8.10, Victoria (London, Brighton, and South Coast side) 8.25; also Battersea, Chelsea, West Brompton, Kensington, and Uxbridge-road; Broad-street (City) 8.10, Dalston 8.15, Highbury and Islington 8.19, Mansion House 8.13, Blackfriars 8.15, Charing-cross 8.19, Westminster Bridge 8.21, and Willesden Junction 9.10, for CARLISLE, Penrith, and Windermere, Lancaster, Carnforth, Blackpool, Preston, Blackburn, Wigan, Bolton, Birkenhead, Runcorn, Chester, Rhyl, Denbigh, Northwich, Crewe, Nantwich, Hereford, Leominster, Ludlow, Craven Arms, Llanidloes, Montgomery, Newtown, Oswestry, Welshpool, Minsterley, Shrewsbury, Wellington, Newport, and Stafford.

From Euston Station at 12.15 noon, Chalk Farm 12.20, Kilburn 12.25, Clapham Junction 11.23 a.m., Victoria 11.23 a.m., Battersea 11.38 a.m., Chelsea, West Brompton, Kensington, and Uxbridge-road, Broad-street 11.40 a.m., Dalston 11.45, Highbury and Islington 11.49, Mansion House 11.43, Blackfriars 11.45, Charing-cross 11.49, Westminster Bridge 11.51, and Willesden Junction 12.30 p.m., for Liverpool, Manchester, Birmingham, Wolverhampton, Leicester, Warrington, Stoke, Burslem, Macclesfield, Leamington, Kenilworth, Coventry, Derby, Burton, Lichfield, Tamworth, Leicester, Nuneaton, Stour Valley and South Staffordshire Stations, Buxton, Chapel-en-le-Frith, Stockport, and the Yorkshire District. Returning on Tuesday, April 3.

For fares and full particulars see bills, to be obtained at any of the Stations, the various Parcels Receiving Offices, and at Gaze's Tourist Office, 142, Strand.
Chief Traffic Manager's Office, Euston Station, G. FINDLAY.
March, 1877.

GREAT WESTERN RAILWAY.

EASTER HOLIDAYS.

On THURSDAY, March 29, and following days, THIRD-CLASS RETURN TICKETS at CHEAP FARES will be issued by same trains as ordinary third-class tickets, from PADDINGTON, Victoria, Battersea, Chelsea, West Brompton, Kensington (Addison-road), Uxbridge-road, and Westbourne Park, to EXETER, Torquay, Plymouth, Devonport, Tavistock, Launceston, Falmouth, Penzance, Chard, South Molton, Barnstaple, Ilfracombe, Yeovil, Dorchester, Weymouth, Portland, and other stations, available up to Wednesday, April 4; and on Good Friday, Saturday, Easter Sunday and Monday, cheap third-class Excursion Tickets by day, certain trains from PADDINGTON, Kensington (Addison-road), Westbourne Park, and certain stations on the Metropolitan and District Railway, to Windsor, Maidenhead, Taplow, Cookham, Bourne-end, Great Marlow, and Henley, available on day of issue only.

On Good Friday the trains will run as on Sundays. On Saturday and Sunday, March 31 and April 1, cheap first and second class return tickets will be issued at PADDINGTON, Moorgate-street, and other stations to Windsor and Henley, available until following Wednesday.

EXCURSION TRAINS will run as under:
Thursday, March 29, leaving PADDINGTON at 8.55, Kensington (Addison-road) 8.27, Hammersmith 8.23, Uxbridge-road 8.30, Westbourne Park 8.38, and Reading at 10.0 a.m., for Weston-super-mare, Bridgwater, Taunton, Chard, Tiverton, Exeter, Dawlish Teignmouth, Torquay, Dartmouth, Mutey, Plymouth, Tavistock, and other stations. Passengers for Mutey, Plymouth, Tavistock, Horrabridge, Launceston, St. German's, Saltash, and Liskeard travel by the fast ordinary train leaving PADDINGTON at 9.0 a.m. Also leaving PADDINGTON at 10.10 a.m., Kensington (Addison-road) at 9.57, Hammersmith 9.53, Uxbridge-road 10.0, Westbourne Park 10.13, and Reading at 11.13, a.m. for Yeovil, Bridport, Dorchester, Weymouth, and Portland. To return in each case on April 6. Passengers by this train to Weymouth may proceed thence to Guernsey or Jersey at single fares for double journey. Leaving same day PADDINGTON at 10.45 a.m., Victoria 10.0, Battersea 10.12, Chelsea 10.15, West Brompton 10.20, Kensington (Addison-road), 10.25, Uxbridge-road 10.29, Hammersmith 10.23, Westbourne Park 10.50, and Reading 12.25 p.m., for Oxford, Leamington, Birmingham, Wolverhampton, Hereford, Crewe, Stockport, Manchester, Shrewsbury, Welshpool, Llangollen, Chester, Birkenhead, Liverpool, and other intermediate stations; to return on following Tuesday. Passengers to stations between Oxford and Wolverhampton may return on Easter Monday.

Good Friday.—Leaving PADDINGTON at 9.10 and Westbourne Park at 9.15 a.m. for Taplow, Twyford, Reading, Pangbourne, Goring, Oxford, &c., to return the same evening.

Saturday, March 31.—Leaving PADDINGTON at 2.15 and Reading 3.30 p.m., for Swindon, Chippenham, Bath, and Bristol. Passengers return on following Monday or Wednesday.

Easter Monday.—Leaving PADDINGTON at 6.50, Westbourne Park 6.55, and Reading at 8.10 a.m., for Swindon, Chippenham, Bath, and Bristol; to return same day. Tickets also issued at higher fares for return on following Wednesday.

Also from PADDINGTON at 7.40 and Westbourne Park at 7.45 a.m. for Slough, Windsor, Taplow, Twyford, Henley, Reading, Theale, Aldermaston, Midham, Thatcham, Newbury, Kintbury, and Hungerford, to return same evening.

For fares and full particulars see handbills.
PADDINGTON TERMINUS. J. GRIERSON, General Manager.

MIDLAND RAILWAY.

EASTER HOLIDAYS.

On THURSDAY, March 29, a CHEAP EXCURSION TRAIN, for six days, at usual excursion fares, will leave the MIDLAND STATION (St. Pancras) at 8.30, and Kentish town at 8.34 a.m., for KEIGHLEY, Sipton, Colne, Lancaster, Appleby, Carlisle, &c.; and St. Pancras at 10.35, and Kentish Town at 10.40 a.m., for CHESTERFIELD, Matlock, Buxton, Stockport, Manchester, Liverpool, Sheffield, Wakefield, Barnsley, Normanton, York, Hull, Leeds, Bradford, and other principal stations on the Midland Line in the Midland, Yorkshire, and Lancashire districts.

Also, the same day a Special Train will leave St. Pancras at 10.0 and Kentish Town 10.4 a.m., for Birmingham, Nuneaton, and Hinckley. Also, the same day, from St. Pancras at 1.25, and Kentish Town at 1.30 p.m., for Leicester, Loughborough, Nottingham, Derby, Burton, Mansfield, Southwell, Newark, Lincoln, &c.

For fares, times of starting from Victoria, Moorgate-street, Aldersgate-street, Farringdon-street, and times of returning, see bills, to be obtained at the Midland booking and parcels receiving offices.

JAMES ALLPORT, General Manager.

EASTER HOLIDAYS.

SOUTH EASTERN RAILWAY.

EXTENSION OF TIME FOR RETURN TICKETS. All return tickets for distances over ten miles, and the cheap return tickets between London and Westenhanger, Hythe, Sandgate, Shorncliffe, Folkestone, and Dover, issued on 29th March and five following days, will be available for the return journey by any train of the same description and class, up to and including April 4th. The cheap Saturday to Monday tickets to the Sea Side, issued on March 31st, will also be available to return up to and including April 4th. This extension of time does not apply to the London and Gravesend cheap tickets, nor to those between London and Shalford and stations to Wellington College inclusive.

GOOD FRIDAY and EASTER MONDAY Excursion Trains to the Seaside, Special Cheap Excursion Trains from London and New Cross to Dover, Folkestone, Shorncliffe, Hythe, Sandgate, Hastings, St. Leonards, Margate, Ramsgate, Canterbury, &c. Also cheap return tickets from Country Stations to the Seaside Stations. Special cheap trains for Gravesend, Greenwich, Blackheath, &c.

THURSDAY, March 29, a Special Fast Train (1st, 2nd, and 3rd class) to Tunbridge Wells, St. Leonards, and Hastings, leaving Charing Cross at 2.30, Cannon-street 2.40, London Bridge 2.43 p.m.

A Special Fast Train (1st and 2nd class) to Ashford, Westenhanger, Hythe, Sandgate, Shorncliffe Camp, Folkestone, and Dover, leaving Charing Cross at 2.50 p.m., Cannon-street 3.0 p.m., and London Bridge 3.3 p.m.

For fares and full particulars see handbills, to be had on application to any of the stations.

JOHN SHAW, Manager and Secretary.

EASTER ARRANGEMENTS.

LONDON, BRIGHTON AND SOUTH COAST RAILWAY.

EXTENSION OF TIME FOR RETURN TICKETS, March 29th to April 4th (for distances over ten miles), including all places in the Isle of Wight.

CHEAP SATURDAY TO MONDAY TICKETS issued on Saturday, March 31st, available for return on the Monday, Tuesday, or Wednesday following.

AN EXTRA FAST TRAIN for BRIGHTON will leave Victoria and London Bridge at 2.40 p.m., Thursday, March 29th (1st, 2nd, and 3rd Class).

AN EXTRA FAST TRAIN for EASTBOURNE will leave Victoria and London Bridge at 3.0 p.m., Thursday, March 29th (1st, 2nd, and 3rd Class).

EXTRA TRAINS FOR ISLE OF WIGHT.—The 4.55 p.m. from Victoria and London Bridge will convey passengers for Ryde, Sandown, Shanklin, Ventnor, and Newport, on March 28th, 29th, and 31st, also to Cowes on March 29th and 31st (1st, 2nd, and 3rd Class).

BRIGHTON.—EVERY SUNDAY AND ON

GOOD FRIDAY a Cheap First Class Train from Victoria 10.45 a.m., calling at Clapham Junction and Croydon. Day Return Tickets, 10s. SPECIAL EXCURSIONS on Good Friday, Easter Sunday, Monday, and Tuesday, from London Bridge, calling at New Cross, from Victoria, and from Kensington, calling at West Brompton, Chelsea, Clapham Junction, Crystal Palace, Norwood Junction, and Croydon. Fare, there and back, Third Class, 4s.

HASTINGS, ST. LEONARDS, AND EAST-

BOURNE.—CHEAP EXCURSIONS on Good Friday, Easter Sunday, and Easter Monday, from London Bridge and Victoria.

PORTSMOUTH AND ISLE OF WIGHT.

—CHEAP EXCURSIONS on Good Friday, Saturday, March 31st, Easter Sunday and Easter Monday, from London Bridge and Victoria.

CRYSTAL PALACE.—FREQUENT DIRECT TRAINS DAILY to the Crystal Palace from London Bridge, New Cross, also from Victoria, York Road, Kensington, West Brompton, and Chelsea.

For full particulars of Times, fares, &c., see Handbills and Time Books, to be had at all the Stations, and at 28, Regent Circus, Piccadilly, where Tickets may be obtained.

J. P. KNIGHT, General Manager.

THE GROSVENOR GALLERY,

NEW BOND-STREET,
WILL OPEN ON THE 1ST OF MAY NEXT.

GREAT EASTERN RAILWAY.

EASTER HOLIDAYS.

CHEAP EXCURSION TICKETS will be issued as under:—
To BROXBORNE and RYE HOUSE by Special Train, leaving Liverpool-street at 10.0 a.m. on Good Friday, and 9.20 a.m. on Easter Monday, calling at Bishopsgate, Bethnal Green, Cambridge Heath, London Fields, Hackney Downs, Clapton, Old Ford, and Stratford.

To WOODFORD, BUCKHURST HILL, and LOUGHTON, by all Trains from Liverpool-street, Bishopsgate, Bethnal Green, Old Ford, Fenchurch-street, Stepney, Burdett-road, and Bow-road, on Good Friday, Easter Sunday, and Monday; and to CHINGFORD by all Trains from Liverpool-street, Bishopsgate, and Bethnal Green. Additional Trains will be run from Liverpool-street.

To WALTON-ON-THE-NAZE, DOVERCOURT, and HARWICH, on Easter Monday, by Special Train leaving Liverpool-street at 8.15 a.m., calling at Stratford.

For full particulars see handbills.
S. SWARBRICK, General Manager.

London, March, 1877.

BOMBAY.—ANCHOR LINE.—Direct

route to India. Fortnightly sailings.—First-class steamers, fitted up expressly for the trade. Qualified surgeons and stewardesses carried.

From Glasgow. From Liverpool.
BARBARY Saturday, Mar. 24 Saturday, March 31.
INDIA Saturday, April 7 Saturday, April 14.
MACEDONIA Saturday, April 14 Saturday, April 21.
SICILY Saturday, April 28 Saturday, May 5.

First-class, 50 guineas. Sail punctually as advertised. Apply for berths or handbooks to Henderson Brothers, Union-street, Glasgow, and 17, Water-street, Liverpool; J. W. Jones, Chapel-walk, Manchester; Grindlay and Co., 55, Parliament-street, S.W.; and Henderson Brothers, 19, Leadenhall-street, E.C.

THEATRES.

THEATRE ROYAL, DRURY LANE.—

Sole Lessee F. B. CHATTERTON. On Monday and during the week performances will commence at 7.0 with the opera bouffe of TEN OF 'EM. At 7.30 the Romantic Drama entitled HASKA, to conclude with the popular Irish Drama of THE COLLEEN BAWN. Prices 6d. to £4 5s. Doors open at 6.20, commence at 7. Box office open from 10 till 5 daily.

ROYAL ADELPHI THEATRE.—

Sole Proprietor, B. Webster. Sole Lessee and Manager, F. B. Chatterton. On Monday and during the week the performances will commence at 7, with the opening of the Children's Pantomime LITTLE GOODY TWO SHOES, to be followed by the Drama of TRUE TO THE CORE. To conclude with an Entertainment by the Piccannini Minstrels. N.B.—Saturday next, March 24th (Boat-race Day), MORNING PERFORMANCE OF OUR BOYS. Commencing at half-past 2. Prices, 6d. to £3 3s. Doors open at 6.30, commence at 7. Box Office open from 10 till 5 daily.

THEATRE ROYAL, HAYMARKET.—

Lessee and Manager, Mr. J. B. Buckstone. CLOSED DURING PASSION WEEK.

LAST FIVE NIGHTS OF PYGMALION AND GALATEA. On EASTER MONDAY, at 7.30, Rae's Comedy, FOLLOW THE LEADER. Miss Annie Lafontaine, Miss Irwin, Mr. Herbert. After which at 8.30, for the last time but four, PYGMALION AND GALATEA. Cynisca, Miss H. Hodson; Galatea, Miss M. Terry; Myrene, Miss H. Harris; Daphne, Mrs. Chippendale; Pygmalion, Mr. C. Harcourt; Chrysores, Mr. Buckstone; and, Leucippe, Mr. Howe. Concluding with BIRDS IN THEIR LITTLE NESTS AGREE. On SATURDAY, April 7, will be produced an entirely new and original comedy, by C. M. Rae, Esq., entitled FAME. Characters by Mr. Buckstone, Messrs. Howe, Herbert, Gordon, Kyle, and Clark. Miss M. Terry, Miss Harrison, Miss M. Harris and Miss Annie Lafontaine.

LYCEUM THEATRE.—SHAKSPEARE'S

KING RICHARD III. MR. HENRY IRVING as DUKE OF GLOSTER.

MISS BATEMAN as QUEEN MARGARET. THEATRE CLOSED DURING PASSION WEEK, MARCH 26 to 31st.

EASTER MONDAY and Every Evening till further notice, at 7.45, KING RICHARD III. Richard Duke of Gloucester, Mr. Henry Irving; Queen Margaret, Miss Bateman; Lady Anne, Miss Isabel Bateman. Scenery by Hawes Craven; Music by R. Stoepel. Preceded at 7.0 by THE LOTTERY TICKET. On Easter Monday there will be a Morning Performance of LEAH, the entire proceeds of which will be devoted to the Hospital Saturday Fund.

ROYAL ST. JAMES'S THEATRE.—Sole

Lessee and Manager, MRS. JOHN WOOD.—NOTICE.—On Easter Monday, Morning Performance of THE DANISCHEFFS at 2. Doors open 1.30. Every evening during the week, at 8.15, will be presented in Four Acts, THE DANISCHEFFS—Characters by Mr. Hermann Vezin, Mr. John Clayton, Mr. C. Warner, Mr. C. Cooper, Mr. F. H. Macklin, Mr. Sandford, Mr. A. Parry, Mr. Darrell, Mr. Hamilton, Mr. Winstanley, &c.; Miss Lydia Foote, Miss Fanny Addison, Miss Maria Daly, Miss Edith Challis, Miss Lavis, Miss Wilmore, and Mrs. John Wood. Preceded by, at 7.30, a COMEDIETTE.—Box office open daily from 10 till 5. Doors open at 7.

FOLLY THEATRE.—Proprietor and Manager,

Mr. ALEX. HENDERSON.

NOTICE.—This Theatre will remain closed from Monday, the 26th inst. and during Passion Week, re-opening for the new season on

SATURDAY, March 31, on which occasion will be produced the two-act domestic drama, by H. T. Craven, THE CHIMNEY CORNER: Messrs. Brough, Edouin, and the entire Company. After which, a grand Easter burlesque, by Messrs. R. Reece and H. B. Farnie, entitled OXYGEN; OR, GAS IN BURLESQUE METRE, Miss Lydia Thompson, Messrs. Brough, Edouin, Day, Nelson (first appearance), Mesdames Marie Williams (first appearance), Ella Chapman, Emily Duncan, Lina Merville, Rose Lowe (first appearance), Harriet Coveney (first appearance), and Violet Cameron. Augmented Chorus. Music arranged by Mr. J. Fitzgerald. Costumes designed by Draner, of Paris, and executed by Mrs. Wilson, under the superintendence of Miss Thompson, and Mr. Harrison, of Bow-street. Scenery by Messrs. Grieve and Son. Mechanism by Mr. Littlejohn. Properties by Mr. Branton. Seats can now be secured at the Box-office of the Theatre, or at any of the Libraries.—Acting-Manager, Mr. J. C. Scanlan.

CRITERION THEATRE.—Lessee and

Manager, Mr. ALEX. HENDERSON.

NOTICE.—This Theatre will remain closed from Monday, March 26, and during Passion Week, re-opening for the new season on

SATURDAY, MARCH 31,

on which occasion will be produced the late John Oxenford's Domestic Drama, in Two Acts,

THE PORTER'S KNOT.

John Clarke, and the entire Company. After which, for the first time, a new Comedy, by James Albery, entitled,

THE PINK DOMINOS.

Supported by Charles Wyndham, Messrs. Clarke, Ashley, Standing, Harris, Mesdames Nelly Bromley, Edith Bruce, Maria Davis, Eastlake, and Fanny Josephs. Seats can now be secured at the Box-Office of the Theatre, or at any of the Libraries.

Musical Director, Mr. Michael Connelly.
Acting Manager, Mr. H. J. Hitchens.

THE PINK DOMINOS.—CHANGE OF

NAME.—NOTICE.—The new Comedy by James Albery, hitherto announced under the title of GENTLE REBECCA, has been changed to THE PINK DOMINOS, under which name it will be produced at the CRITERION THEATRE on Saturday, 31st March.

ROYAL STRAND THEATRE.

On Saturday, March 3rd, and Every Evening at 7.30, THE DOWAGER. Messrs. H. Cox, Grahame, and W. H. Vernon. Mesdames F. Hughes, F. Brunell and Ada Swanborough. At 8.20, BABES AND BEETLES. Mr. John S. Clarke, Mr. Vernon, Miss Venne, &c. Conclude with TRIAL BY JURY. Messrs. Cox, Marius, Penley, Parry and George Leitch. Miss Venne, &c.

MISS VIOLA DACRE (late Theatre Royal,

Brighton). Theatre Royal Norwich, February 10th, for Twelve Nights. Specially engaged by H. W. Pitt, Esq., for Tour. All letters addressed to "Holly Mount," West Hill, Wandsworth.

EVANS'S MUSIC AND SUPPER ROOMS, COVENT GARDEN.

OLD ENGLISH, SCOTCH, IRISH, AND WELSH GLEES,
AND CHORUSES,

By EVANS'S CELEBRATED CHOIR OF BOYS (under the direction
of Mr. F. JONGHMANS), and the best available Comic Talent.
OPEN AT EIGHT.

Admission, One Shilling. Private Boxes, One Guinea.
A SUPPER ROOM FOR LADIES NOW OPEN.

Proprietor ... J. BARNES-AMOR.

ROYAL COURT THEATRE.—Mr. Hare,
Lessee and Manager.—Every Evening, punctually at Eight o'clock,
NEW MEN AND OLD ACRES, written by Tom Taylor and A. W.
Dubourg. The principal characters will be acted by Miss Ellen Terry,
Mrs. Gaston Murray, Mrs. Stephens, Miss Kate Aubrey; Mr. Kelly, Mr.
Anson, Mr. Conway, Mr. Eraser Jones, and Mr. Hare. The new scenery
painted by Messrs. Gordon and Harford.—Doors open at 7.30. Box-office
hours 11 to 5.—Acting-Manager, Mr. John Huy. Fifth Morning Per-
formance, Saturday next, 24th March.

VAUDEVILLE THEATRE.—Lessees
Messrs. D. James and T. Thorne. Enormous Success of OUR
BOYS. Every Evening, (Good Friday and the following Saturday
excepted) at 7.30, A WHIRLIGIG; at 8, the most successful comedy,
OUR BOYS, written by H. J. Byron. Concluding with A
FEARFUL FOG; supported by Messrs. William Farren, David
James, Mr. W. Garthorne, J. P. Bernard, W. Lestock, A. Austin and
Thomas Thorne. Mesdames Amy Roselle, Kate Bishop, Nellie Walters,
Cicely Richards, Sophie Larkin, &c. Acting Manager, Mr. D. McKay.

GLOBE THEATRE.—EVERY EVENING,
At 8.15 terminating at 10.45, a new drama,
"CORA,"
by W. G. Wills and Frank Marshall, in which
MRS. HERMANN VEZIN
will appear, prior to her departure for Australia and America. Characters
by Messrs. J. Fernandez, E. Leathes, Beveridge, W. H. Stephens, D.
Fisher, jun., Wingrove, Gray, Balfour, &c.; Miss Telbin and Mrs. Her-
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Morning Performance at 1.30. In the evening the Entertainments will com-
mence with a New Drama founded on the Legend of the Flying Dutchman,
and entitled SHRIFFTON, OR, THE ONE-EYED PILOT, and will con-
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ham. Wednesday for Mr. Fred Foster's benefit, PAVED WITH GOLD.
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and Saturday excepted) The Grand Pantomime of TURLUTUTU, (Last
Three Nights). Mrs. S. Lane, Mr. Fred Foster, Miss Pollie Randall,
Lupino Troupe. Thursday and Saturday WIDOW'S FIRESE.

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Grain, entitled SPRING'S DELIGHTS (last representations), and A
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Corney Grain, Mr. A. Law, and Mr. Alfred Reed. Every Evening,
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Programme for Boat-race Day, the 24th inst.—

- | | | |
|--------------|-------------------------|--------------|
| 1. Overture | "Zanetti" | Auber. |
| 2. Waltz | "Les Billes Viennoises" | Arditi. |
| 3. March | "Battle of Magenta" | Marie. |
| 4. Waltz | "Au Rêvoir" | Waldteufel. |
| 5. Galop | "Express Train" | Kalkbrenner. |
| 6. Quadrille | "Trial by Jury" | D'Albert. |
| 7. Waltz | "Deutsche Grösse" | Strauss. |
| 8. March | "Coriolanus" | Mendelssohn. |
| 9. Waltz | "Die Hydropaten" | Gung'l. |
| 10. Galop | "Deny" | Bosio. |

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Stage Manager, Mr. A. CUTHBERT; Acting Manager, Mr. IRE ANDERSON.

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NEXT WEEK'S NUMBER

OF THE

ILLUSTRATED SPORTING AND DRAMATIC NEWS,

WILL CONTAIN,

amongst numerous other engravings,
A PORTRAIT OF MISS KATE PATTISON
(OF THE THEATRE ROYAL, MANCHESTER),
THE BATTLE OF THE BOATS AT CHISWICK
(BY H. J. PETHERICK),
SCENE FROM "THE TWO FOSTER BROTHERS"
(BY D. H. FRISTON),
PORTRAITS OF MR. AND MRS. KENDAL,
CLERK OF THE COURSE No. V. (MR. DORLING),
THE LIVERPOOL GRAND NATIONAL, & PORTRAIT
OF THE WINNER
(A PAGE AND HALF OF DRAWINGS BY J. STURGESS),
CARRIER PIGEONS,
THE UNIVERSITY SPORTS AT LILLIE BRIDGE,
PORTRAIT OF TAGLIONI,
A REST BY THE WAY,
A LESSON,
And other High Class Illustrations.

CONTENTS.

	PAGE.
Circular Notes	3
Musical News of the Week	6
John Liston (concluded)	6
Dramatic News of the Week	7
Athletic and Aquatic News	10
Chess	10
Turf Notes by "Skylark"	11
Snuff-taking	11
Past Racing	11
The Captious Critic	13
Le Timbre d'Argent	17
Answers to Correspondents	18
The University Boat Race	18
Shakespeare's Chair	19
Heatherthorp; a Sporting Story. Chapter X.	19
Shakespeare from an American Point of View	22
Maskelyne and Cooke's New Séance	22
Reviews	22
Miss Bella Moore	24
The Great Burmese Boat Race	24
The Clergy and Theatrical Performances	24

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By EDWIN W. STREETER.

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THE ILLUSTRATED

Sporting and Dramatic News.

LONDON, SATURDAY, MARCH 24, 1877.

CIRCULAR NOTES.

An American paper is responsible for the following:—
"Mr. Gye, the lynx-eyed Covent-garden manager, has
signed an engagement for six years with Miss Fairix, a
beautiful young New Orleans creole. She is said to have
a wonderful voice. Gye sends her to Milan to study for
another year."

A GENIAL contemporary of ours is concerned to think
that Mr. John Ryder was rather slightly referred to
during the hearing of a recent case by Mr. Higgins, Q.C.
We think otherwise. The expression complained of is
"an instructor named Ryder." It may be that Mr. Ryder
"has imparted sound instruction (the italics are ours) to
many gifted young aspirants for stage honours," most
teachers of elocution and stage business have done that; but
a Court of Law is scarcely the sort of place wherein one
expects to hear the fact fulsomely advertised. For the pur-
poses of the cause in which Mr. Ryder was indirectly
interested, there was, it seems to us, no necessity to speak
of him other than "an instructor named Ryder."

THE members of the Jersey Chamber of Commerce are
afflicted with a belief that they could, in bad weather,
command the mail steamers which run between South-
ampton and the island rather more expertly than the skil-
ful captains who are at present employed by the London
and South-Western Company in the Channel Islands' ser-
vice. "During the month of March there was great irre-
gularity in the mail service with Southampton, in conse-
quence of which a special meeting of your committee was
held on the 19th of that month, and a resolution carried
to memorialise Her Majesty's Postmaster-General on the
subject; the answer to this communication being con-
sidered unsatisfactory, a further application was made,
but your committee regret to say that notwithstanding
they pointed out that smaller vessels had made the pas-
sage, while the mail-boats remained in the harbour of
Guernsey, and endeavoured to prove the delays wholly
unjustifiable, the letter from the Postmaster-General
tended to exonerate the Steam-packet Company." To err
on the side of safety is a sin which may be freely pardoned.
It is not pretended that the smaller vessels which
made the passage from one island to the other did not
run some risk in accomplishing the task. The point ob-
viously is whether the risk was such as warranted the
delay. In our opinion, whether that was the case or not,
the best judges of the situation and its responsibilities
were the captains of the respective boats themselves, and
not the members of the Jersey Chamber of Commerce.

We note with interest that, for "interrupting the peace
and breaking into a porters' shed on the 7th inst.," one
Michael McCarthy has been "merely sentenced to five
years' banishment from the island" of Jersey. Banished
—whither?

THE committee of the Sheffield Angling Association
(consisting of 130 different clubs, with upwards of 7,000
members) "think that it would be possible to get a bill
passed for the protection of fish, similar to the one for
the protection of small birds. The fish are destroyed
during the spawning time on the shallows, and hundred-
weights of them taken at once, the fish, however, being
totally unfit for food. If such a bill could be obtained,
with the aid of the Rivers Pollution Bill, they feel they
might hope to once more enjoy our healthy sport, and a
working man be enabled to catch a fry of fish, without
being at the great expense he is at present put to." Mr.
Thomas W. Guest, secretary of the Association, wrote in
those terms to Messrs. Mundella and Roebuck, adding
that "similar associations in Manchester, Leeds, Brad-
ford, Wakefield, Lincoln, Nottingham, and other places
would gladly assist in obtaining the suggested reform." In
reply, Mr. Mundella suggested the drawing up of a list
of rules and regulations, and Mr. Roebuck counselled a
direct application to the Home Secretary. The gist of the
"regulations" will be found in the following paragraph:—
"1. That no dace or dace be taken during the months of
March or April. 2. That no grayling, pike or jack, perch,
ruff or pope, or gudgeon be taken during March, April, or
May. 3. That no barbel, carp, tench, chub, bream, roach,
rudd, or bleak be taken during May or June. That any
person or persons knowingly and wilfully taking or destroy-
ing by means of poison, snares, nets, or by stopping or
damming up streams or water-courses, or by any other
means whatsoever, any of the above-named fish during
the said months above-named shall, on proof thereof be-
fore one or more of her Majesty's justices of the peace, for
a first offence, be fined a sum not exceeding 20s., and in
default of payment to be imprisoned for the term of one
calendar month." To this succeed provisions for the
punishment of confirmed offenders. Mr. Frank Buckland
thinks "the proposed Act rather strong," and we agree
with him; but we beg at the same time to submit that it
is not a bit too strong.

'From Putney to Mortlake'



Oxford



Some Varsity men



Cambridge



Blasphemy! it's wonderful how they does it



A clerical enthusiast



Very near the winning point



Edwin and Angelina have to go down in the break



Put on business



Come aboard the barge Sir! best place to see the race

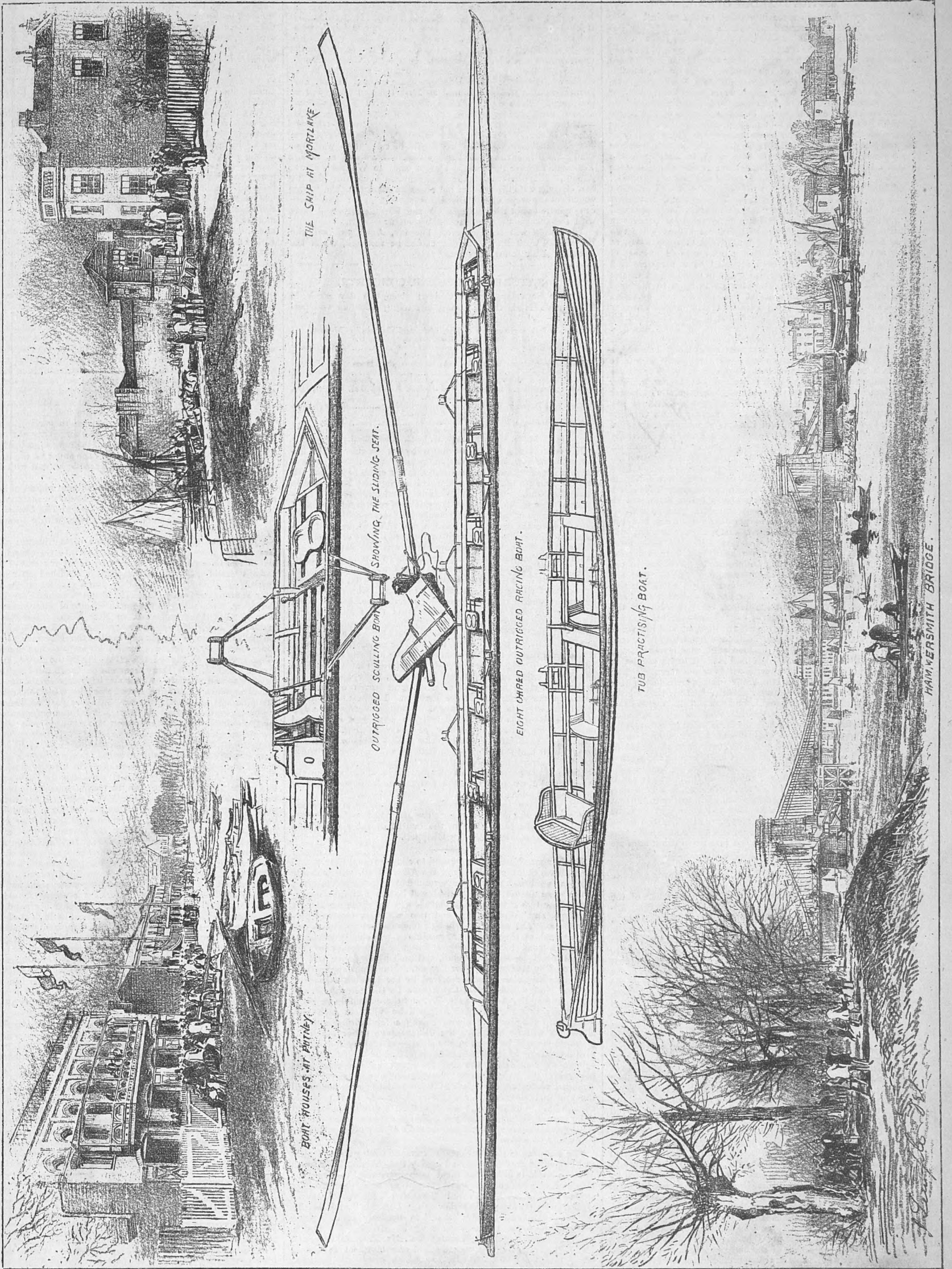


Such a two waiting for the start



At last

Dower Wilson del.



THE SHIP AT MORTLAKE.

OUTRIGGER SCULLING BOAT SHOWING THE SLIDING SEAT.

EIGHT OARED OUTRIGGER RACING BOAT.

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MUSIC.

All Music sent for review will be notified within one month after its arrival.)

ROYAL ITALIAN OPERA.

THERE are few things more interesting to the musical public than the operatic announcements which are issued by our *impresarii* every spring. London alone supports two Italian opera houses, and as it is the object of each manager to excel his rival, the best vocal talent of the age is sure to find its way to our metropolis in the course of the season. Mr. Gye, as usual, is first in the field, and his prospectus presents a bewildering profusion of attractions. At first sight, it would seem hardly possible to find occupation for the numerous *primi* and *prime* whose names are announced this spring in the prospectus of the Royal Italian Opera. It must be remembered, however, that after the first week of the season four performances are given weekly at Covent Garden, and during the latter portion of the season operas are performed on every night in each week, in addition to the popular Floral Hall concerts. Times have greatly changed since the days (still remembered by many living *habitués* of the opera), when Her Majesty's Theatre was the only operatic establishment in London, and operas were given on Tuesdays and Saturdays only. The introduction of the "extra Thursdays" was regarded as a dangerous innovation, and the most sanguine believer in musical progress little dreamed of the coming time when two opera houses would exist in London, giving, between them, as many as ten operas a week. Whether the increased number of operatic performances has been attended by a corresponding development of musical culture, is a question on which we cannot now enter, although we should be strongly inclined to maintain the affirmative; and for the moment we must content ourselves with an examination of the Royal Italian Opera prospectus.

Mr. Gye has several prime *donne* of the highest class, and his list is headed by the greatest operatic artiste of this or of any age. Madame Adelina Patti stands alone in the combination of attractions which has placed her on the highest pinnacle of fame. There have been many artists with greater vocal power, and many who have at least been equal to her in artistic vocalisation, but no artist has ever combined so many and such varied forms of excellence. Her voice has, during the last three years, gained greatly in power and richness—especially in the lower register—without any diminution of its extraordinary compass, extending from G below the line to F in alt. The fire of her dramatic genius enables her to realise the grandest tragic conceptions, and she has effectually dispelled the delusion that tragedy must be reserved for sopranos six feet high and bulky in proportion. In comedy she is unrivalled, and she has never lost the freshness and spontaneity which from the first delighted her admirers. Her engagement is a fortunate one, and the musical public, who have only to concern themselves with the quality of the performances placed before them, will be sure to hail the return of their favourite with genuine delight. Mdlle. Albani is only second in popularity to Patti, and has created a repertory of her own, distinct in character, yet in an equal degree attractive. As Elsa, in *Lohengrin*, and Elizabeth, in *Tannhäuser*, she has placed herself beyond rivalry, and should *The Flying Dutchman* be given, one of the chief attractions will be her impersonation of Senta. She has had the good sense to profit by the counsels of those advisers who at first declined to accept her as a finished artist, and recommended her to correct the defects of style which at the outset she exhibited. By means of careful study she has won her way to the highest rank in the operatic profession, and her name is a powerful attraction. Mdlle. Thalberg's name also graces the prospectus. She has already become a popular favourite, and bids fair—with her beautiful voice, and musical organisation—to become one of the greatest operatic artists of our times. Mdlle. Marimon's aid is invaluable in operatic parts which demand the highest kind of florid vocalisation. Mdlle. D'Angeri's progress has been steady and continuous, and she will be an acceptable exponent of "dramatic" parts. Mdlle. Smeroschi has not been heard in London for some time. She is endowed by nature with a voice of remarkably fine quality, and if her studies have been steadily prosecuted during the last two years, she ought to prove a valuable attraction. Last, not least, among the sopranos will be found the charming Mdlle. Bianchi, whose fresh bright voice and graceful acting will add strength to the operas in which she may appear. The contraltos are, of course, less numerous than the sopranos, but musical connoisseurs will rejoice to find that Madame Scalchi's rich and well-cultivated voice will again be heard. Mdlle. Ghiotti will also reappear. Besides the ladies above-named, Madames Saar, Cottino, and Dell'Anese will again be available for minor parts, and no less than seven débutantes are announced. These are Madame Ricca, and Mdlles. Avigliana, De Synneberg, Sonino, Dotti, De Riti, and Sarda, and we have reason to believe that some of these ladies will prove valuable additions to the company.

The tenors are numerous, and many of them are artists of the highest reputation. The list is headed by Signor Nicolini, followed by Signori Marini, Capoul, Carpi, Piazza, Pavani, Tamagno, and Gayarre. Signor Tamagno's arrival is said to be doubtful, as although defeated in an action brought against him in an Italian law court for non-performance of his contract to appear at Covent Garden last year, he has appealed to a higher tribunal, and the cause may not be decided before the close of the ensuing season. Signor Gayarre is said to be a tenor of the highest class, and report speaks favourably of another débutant, Signor Gianini. The second tenor parts will again be performed by Signori Sabater, Rossi, and Manfredi. The names of Signor Bolis, and Signor De Sanctis disappear from the list. The loss of the latter will not be greatly deplored, and the loss of the former is compensated by the engagements of Capoul and Gayarre, without dwelling on the names of Tamagno and Gianini. The list of barytones and basses is strong, including the names of Graziani, Maurel, Cotogni, Baggiolo, Capponi, Ciampi, and Ghilberti, the young English basso profondo who last year made a successful début as Sarastro, in *Il Flauto Magico*. A débutant, Signor Caracciolo, is also announced. Minor parts will be played by Signori Scolara, Raguer, &c.

The orchestra and chorus will be on the same scale as last year, and the leader and solo violinist will be Mr. J. T. Carrodus, whose name is a tower of strength. A better organist than Mr. Josiah Pittmann it would have been difficult to select. The ballets will again be led by Mr. Betjemann, and the scenery will be painted by Messrs. Dawes and Caney. Mdlle. Girod will this season be one of three premières danseuses, the two others being débutantes, Mdlles. Helena and Laura Reuters. One of the most important announcements in the prospectus is the appointment of Signor Tagliafico as stage manager. Those who are familiar with the inner world of operatic life, are aware that Signor Tagliafico has long been an authority on details of costume, scenery, and antiquarian lore. He is known as an able and often brilliant writer on art subjects in foreign journals, can use the pencil as well as the pen, and has given patient and loving attention to those details which make a mise en scène the faithful and artistic reproduction of history, instead of a mere jumble of gaudy incongruities. Under his stage management the Royal Italian Opera is certain to preserve its high prestige for artistic mises en scène. We close our list with the names of the two most important members of the company, Signor Vianesi and Beviniani, the conductors and musical

directors. It would be superfluous to eulogise the merits of these distinguished musicians. Every one knows that they are no less conspicuous for ability than for untiring energy and zeal. In their interpretation of musical works will be safe.

Contemplating this splendid array of talent, it is natural to inquire what artistic results may be expected from its employment. No list is given of the operas which it is intended to perform, but it is simply announced that selections will be made from the repertory of fifty operas—which are enumerated—and the musical public may safely infer, from the experience of last year, that the masterpieces of Mozart, Rossini, Donizetti, Weber, Verdi, Gounod, and other great composers, will be presented in the course of the season. Five other operas are named in the prospectus, and it is announced that at least three of them will be performed. They are *Les Vêpres Siciliennes* of Verdi,—*Santa Chiara*, composed by H.R.H. the Duke of Saxe Coburg Gotha,—Anton Rubinstein's *Nero*, and Italian versions of Nicolai's *Merry Wives of Windsor*, and Wagner's *Flying Dutchman*. For *Santa Chiara* and *Nero* we should be content to wait, but shall hope to hear the other three works, particularly as in *Les Vêpres Siciliennes* Patti would appear, and, in Wagner's opera, Albani. It is obvious that the arrangements made this year by Mr. Gye show no diminution, but rather an increase of the energy which has always characterised his management; and there can be little doubt that his spirited and liberal efforts will meet with the success they unquestionably merit.

The season will commence on Tuesday, April 3rd, and the Floral Hall Concerts will in due course be resumed, under the direction of Sir Julius Benedict.

SATURDAY POPULAR CONCERTS.

At the Saturday Popular Concert given this day week in St. James's Hall, the following interesting selection was performed:—

Quartet, in F (No. 2) for two Violins, Viola, and Violoncello	Mozart.
MM. Joachim, L. Ries, Strauss, and Piatti.	
Toccata, in C major, Op. 7, for Pianoforte alone	Schumann.
Mdlle. Marie Krebs.	
Liebeslieder-Walzer, Op. 52, for four hands on the Piano-forte, and Voice parts ad libitum	Brahms.
Pianoforte, Mdlle. Marie Krebs and Miss Agnes Zimmermann.	
Vocalists, Mesdmes. Sophie Löwe and Helene Arnim, MM. Shakespeare, and Pyatt.	
Prelude and Fugue in E minor, for Pianoforte alone	Mendelssohn.
Miss Agnes Zimmermann.	
Trio, for Pianoforte, Violin, and Violoncello	Balfe.
(MS. by desire.)	
Mdlle. Marie Krebs, MM. Joachim and Piatti.	

The concert was specially noteworthy on account of the important novelty which came last in the programme. The name of Balfe is dear to all who take interest in the cause of English art, and the Trio (in A major) performed on Saturday last served to show that, independently of his facility and brilliancy as a composer of operas, he possessed the power of creating "abstract" music, capable of satisfying the demands of severe criticism. His Trio contains the usual four movements, all of which were conspicuously melodious and well-written, and one of them (the Scherzo) so bright and sparkling that it was enthusiastically encored. In style, the Trio approaches rather to Haydn and Mozart than to the work of such modern lights as Rheinberger and Brahms. It is free from affectation and eccentricity, and pleases at once. Balfe has something to say, which may be neither recondite or transcendental in its scope, but is worth listening to, and is clearly told. It is the fashion with a few *soi-disant* critics to prefer the mysterious compositions which "can only be thoroughly comprehended and enjoyed after four or five auditions." But if art of this kind be unquestionably long, it is equally certain that life is short, and the majority of mankind must be pardoned if they cherish the opinion that it is wiser to partake of enjoyments that are immediate, facile, and obvious, than to undertake a series of expeditions in search of treasures whose existence may possibly be doubtful. The best of all music is not that which is at first repugnant, though afterwards acceptable, but rather the music which delights when first heard, and unfolds fresh sources of delight at every hearing. Without claiming this rare kind of distinction for Balfe's A major trio, it may be said of it that it is a bright, melodious, and satisfactory work, which will always be heard with pleasure, and will add to the reputation of the composer. Of the manner in which this and the other well-known pieces in the programme were performed by the excellent artists engaged it is needless to speak.

This afternoon, the last Saturday Popular Concert of the season will be given, and on Monday next the Monday Popular Concerts will be brought to a close by the benefit of the spirited and popular director, Mr. S. Arthur Chappell.

The Wagner Festival, announced to commence on May 7, and conclude on Saturday, May 19, at the Albert Hall, will probably prove a formidable rival to other musical entertainments given at the same period. The festival will last a fortnight, during which time two evening performances will be given weekly, on Mondays and Wednesdays, and two Saturday morning performances. The orchestra will be numerous, but no chorus will be engaged, as the music to be performed will chiefly consist of selections from the *Nibelungen Ring*. The leader of the orchestra will be Herr Wilhelmj, and each performance will be conducted by Richard Wagner himself. Numerous applications for tickets have already been received by the London managers, Messrs. Hodge and Essex, the agents for the Estey American organ, at 6 and 7, Argyll-street, W., and there seems to be every probability that the immense hall will be filled at each performance. Wagner may rely on having a fair hearing, and due allowance will be made for the disadvantage under which his opera-drama will be heard in the absence of scenery and action; a disadvantage which it seems strange that he should willingly submit to, considering the theories which he has enunciated respecting the lyric drama. Nothing definite has yet been arranged respecting the details of the performances, nor are all the principal singers yet engaged. After all, it is probably enough bliss to know that Wagner himself is sure to appear, and if he were announced to give a pianoforte transcription of the *Ring of the Nibelungen* without the aid of any other artist, the hall would be filled.

The members of the Blackheath Dramatic Club gave a Musical and Dramatic performance on Tuesday last, at the Blackheath Skating Rink, in aid of the Kent Dispensary and the Seamen's Hospital. The chief musical attraction was the excellent violin playing of Mr. Alfred Burnett, of the Royal Italian Opera, who performed Wieniawski's "Legende" and Alard's fantasia on themes from "Faust," in masterly style. Some well-chosen vocal pieces were sung by Mr. A. C. Booth, Mr. H. Dinham, Mr. W. Webster, jun., Mr. P. A. Davies, and Mr. J. R. Taylor. The "dramatic" entertainment comprised scenes from Sheridan's comedy, *The Rivals*, excellently rendered by Mr. Charles West as Sir Anthony, and Mr. J. T. Oliver as Captain Absolute; also some recitations cleverly given by Mr. W. G. Barnes and Mr. C. D. Davies. Miss Baglehole, an amateur, played a pianoforte fantasia on themes from *The Bohemian Girl*, with much taste, and part songs were sung by an amateur quartet party. In spite of the inclement weather, the concert attracted over 600 of the *élite* of the locality, and was in all respects successful.

JOHN LISTON.

By A. H. W.

(Concluded from page 601.)

WHEN Charles Kemble got back to London with his daughter Fanny,* after their tour in Germany, and their visit to brother Stephen in Sunderland, he made it his first business to advocate the cause of his young friend in the North of England, and being engaged, with his elder and greater brother John, as a member of the company at Covent Garden Theatre, he went to the proprietors of that famous house and urged them to secure John Liston's services. The proprietors, however, had no vacancy, and so Charles went to Mr. George Coleman at the famous little theatre in the Haymarket, and there he was successful. And so John Liston came back to London.

Travelling in those days was a costly, troublesome business. For cross country purposes you had to travel post, and many a poor actor paid his hard-earned, ill-spaced thirty or more pounds for a comparatively short journey from one theatre to another. On certain main roads there were the smart new stage coaches, which had driven the cumbrous old leathern machines, with their six horses each, and the hanging baskets for outside passengers, off the road. And then there were the crawling, heavy stage waggons, with their plodding horses, jingling bells, and walking drivers, for who could afford neither the cost of riding post nor travelling more rapidly by coach. It was probably by all of these conveyances, with a goodly share of walking in the bargain, that John Liston found his way back to the great metropolis in the year 1805, when all Europe was astir with the warlike doings of Napoleon I., when British volunteers were drilling with anxious earnestness all over the country, and glorious Nelson was at sea to guard the threatened coast. On the 14th of June in that year Liston made his first appearance as a professional actor before a London audience, as Sheepface in the *Village Lawyer*. When, in the next year, John Kemble became manager of Covent Garden Theatre, Liston was engaged, and there remained until 1823, when his old friend Elliston offered him £40 a week to play with him at Drury Lane Theatre, where he remained until 1831.

During the ever memorable O.P. war, Liston chanced to say at a private meeting of friends, "that the manager (John Kemble) would have conquered long since if it had not been for the black-guard citizens." This remark got abroad, and at night, when he appeared upon the stage, as many apples were hurled at him as would have served to furnish a stall for the neighbouring market. John assured the audience that the fruit of their displeasure was strongly felt, felt to the core—but the charge they had brought against him had no real foundation, and in doing so gesticulated so oddly, and made such comic faces that the anger of the audience died away in roars of laughter, and he made his exit with a burst of applause.

Without tracing Liston through the different phases of his long and prosperous career, for which I have abundant material in my note-book, I turn to an old newspaper called *The United Kingdom*, where I find the career of Liston right wittily summarised by "W. L. R." as follows:—

"London at this time was destitute of merriment: old performers had gone to the grave; young ones to the church. The loss of one Parsons created a regret then that the loss of all the parsons would not create now. Suett had hushed up a nation's mirth. Miss Farren had ceased to run a race for public favour, after winning the Derby. One Miss Brunton turned Craven; and the other, after aiding in the general cause of merriment, made herself 'MERRY,' and went to New York. But there was merriment in the wilderness—there was corn in Egypt—there was Liston in the north! He appeared at the Haymarket in 1805. Since then you, reader, can furnish his metropolitan biography. What crowding on the stairs, what staring by the crowds are there on his benefits; how many tears has he drawn (for laughter has its tears as well as grief). What magician ever raised the spirits of half so many. His fame spread afar; he went to Scotland—there he was the northern star. In every part of Ireland his audience were doubling nightly; and he was pronounced the most wonderful man that ever went into or out of *Wales* (Jonah always excepted). His province is mirth; and he has furnished mirth to all our provinces. In Yorkshire horse, mule, and ass were employed to ride and drive to see the comedian; there were never before such *ridings* in Yorkshire. In Birmingham, where, from their skill in the drama and musketry, they never suffer a *bad piece* to go off, there and through the country he is the veritable *Guy* of Warwick. In Manchester (so use their own phrase) they cotton to him. History has not his parallel—talk of the houses of York and Lancaster, look at the *Houses* of York and Lancaster when he is there. He is one of the few, and always has receipts attached to his bills. In 1807 Liston married (the first serious thing he had done for years); his wife was Miss Tyrer, a little, lively, lovely creature, like pleasure and obedience, beauty and fondness, compressed into one small volume. She was a singer, and her voice was like breathing honey; she had been a pupil of Mrs. Crouch's—why so small a creature should go to learn to crouch, I could never guess. She gave her hand to Liston—she gained his heart, which was almost as high as she could reach; and whatever she may have been before, after wedlock, he never found her a *tirer*. No actor is so little understood as Liston; he is the perfection of all that is comic; but he is also a fine pathetic author; his refusal of the note in *Dominie Sampson* is as beautiful as his *Lubin Log* is grotesque. Wherever the sunbeam falls the dew will also lie; and he who can waken smiles, has (generally) a power over our tears. He is a great original, and those who mind his acting, find his acting all mind; a glance of his does more than a whole act of another's. Kean's *Lea* is wonderful, but Liston's *leer* is prodigious. His figure is beautiful—his limbs are intellectual—a work might be written on the feats of his legs; when he cuts his, how do the auditors wish him to 'cut and come again.' His are truly Terpsichorean triumphs—gracelessly graceful—elegantly extravagant. His burlesque is as if a 'god in mirth should mimic Jove.' But let me conclude by a 'touch of his quality.' In Plymouth a young mid entered with his *hanger on* (not his friend, but his *weapon*)—Bless me, said L., you don't attend to our announcement,—*Children in arms* not admitted! He once asked a friend, going to a sea-port, to 'take a bag of salt water there as a present.' A certain comedian got into prison, and Liston was asked the cause—'Only for telling a lie,' he replied; 'he promised to pay a man, AND HE DIDN'T.' He asked M. (who was at the Haymar-

* After writing the first part of this paper I had a long chat about Liston and the Kembles with a dear old lady friend of mine, who has passed nearly the whole of a long life on the stage, and remembers all of them well. She told me that Oxberry, who was a relative of hers, although he knew Liston familiarly, made a mistake in asserting that the lady with whom Liston fell in love at Newcastle was Stephen Kemble's daughter; she was Fanny the daughter of Charles Kemble, who afterwards married a captain in the Militia named Arkwright. On this point she was quite positive.

† Facts a little modify the above witty statements. William Parsons, a famous low comedian, died in 1795. Miss Farren quitted the stage to become Countess of Derby in the same year. Miss Brunton became Lady Craven three years after, in 1808, and her elder sister, Mrs. Merry, quitted England in 1796, and died in 1815. Liston, moreover, was engaged as John Emery's successor, not the famous Dickey Suett's.

‡ The lady referred to in the first of my foot-notes—which, as a rule, I don't like—tells me that Miss Tyrer had legs so short that when she took a chair they dangled some distance from the floor like a child's. Oxberry says, her sweet disposition, amiable temper, and unaffected goodness of heart made her the delight of all who knew her.

¶ Charles Mathews, the elder, Liston's oldest friend,

ket at the time) to play for his benefit at the Garden—"You know," said M., "I would, but I can't split myself in half."—"You don't know that," said L.; "I have often seen you play in two pieces."

Liston is a finished artist, his dresses are the comicality of costume; his wigs work wonders, there's expression in his inexpressibles, his shoes are not bootless in creating mirth, and his coat seems to laugh in its sleeve. Happiness to his hearth; it is something to hold a spell over a nation's mirth, and he has made millions merry. Alas! that he who lives amid laughter, should be destined for the grave. If death has any fun in him, he will relent—he can never close Liston's eyes without laughing in his face. Distant be the day, tranquil the hour, when he who has lit up our smiles shall call forth our tears; tears may fall on prouder tombs, may bewail nobler names, but they never can flow for a merrier or better man."

This was written in 1832, and the death thus sadly and reluctantly foreshadowed took place fourteen years after. The last six seasons of his professional life were passed under the banners of Madame Vestris, who paid him, it is said, one hundred pounds a week, at the Olympic Theatre. He died on the twenty-second of March in the year eighteen hundred and forty-six, at Knightsbridge, having accumulated, in the course of his long theatrical career, a considerable fortune.

THE DRAMA.

THE dramatic events, although not very important, are more numerous than usual for the penultimate week of Lent, and comprise three revivals. *The Corsican Brothers* at Drury Lane, *Great Expectations* at the Aquarium Theatre, and *The Wife's Secret* at the Olympic; two new comedy sketches, *Extremes Meet* at the St. James's, and *The Magpie and Thimble* at the Globe, and the reopening of Hengler's Cirque with a French company of equestrians, &c., new to London.

DRURY LANE.—To impart the requisite attraction to the programme, which Mr. Spicer's melodrama *Haska* has been found insufficient to supply, the ever-popular *Corsican Brothers* was revived here on Saturday night for one week only, as it will be replaced to-night by Mr. Boucicault's *Colleen Bawn*, transferred from the Adelphi. Although forso temporary a career, *The Corsican Brothers* has been completely and elaborately mounted, and without exhibiting any strikingly artistic excellence in the cast, the representation has been on the whole satisfactorily level and effective. Mr. H. Sinclair, if deficient in the psychological subtlety appertaining to the mysteriously sympathetic brothers, was in other respects a manly and determined representative of Louis and Fabian dei Franchi; Mr. Howard Glover rendered the cool and polished scoundrel, Chateau Renaud, with melodramatic force, and Miss Murielle, Miss Cicely Nott, and the piquant Miss Clara Jecks lent efficient aid as Emilie de l'Esperre, Madame dei Franchi, and the small part of Rosette. A distinguishing feature of the revival was the masquerade scene at the theatre in the second act, which was a dazzling and tasteful display of gay revels and varied costumes, further enhanced by the brilliant and graceful dancing of Mdlle. Bossi.

ST. JAMES'S.—A gracefully written and amusing comedietta, adapted from a French proverb, by Miss Kate Field, was produced at this theatre last week as a *lever de rideau* to *The Danisheffs*, under the title of *Extremes Meet*, and proved a decided success. The little trifle, in which Miss Field, a well-known American writer, makes her first appearance as an actress and dramatist, is a charming drawing-room charade, developing, however, a graceful simple story. A young lady, Miss Maude Stanley (Miss Field) to secure the happiness of her sister, who is engaged to the younger brother and ward of Captain Robert Howard, a determined misogynist and woman-hater (Mr. Macklin), calls uninvited upon the latter to endeavour to overcome his avowed objection to his brother's marriage. The solitary bachelor is at first surprised and annoyed at the intrusion of his importunate visitor, but the lady, by her fascinations, accomplishments, and agreeable manner, gradually softens the nature of the recluse, and by her witchery eventually not only gains his consent to his brother's marriage, but so enslaves his own heart that he ends by proposing for her hand. Miss Field, as the fascinating visitor, acts with infinite grace, point, and perfect naturalness. Miss Maria amusingly fills the small part of a chaperone, and a little child (Lina) is represented with grace and natural simplicity by Miss Ada Morgan. It is singular that through some incomprehensible managerial freak or caprice this really graceful and charming drawing-room comedietta, has never once been announced by name, the old wording "preceded by a favourite farce" being retained in the advertisements for several days after its production, and which, only within the last three or four days, have been altered simply to "a new comedietta by Miss Kate Field."

GLOBE.—A lively little farce by Mr. Thomas Smelt, and entitled, *The Magpie and Thimble*, was successfully produced at this house on Saturday evening, and provoked incessant laughter by the ludicrous incidents and situations with which it abounds. These arise from the mistake made by an eccentric and deaf commercial traveller, one Ruggles, who arriving at a country town, and ignorant that since his last visit his favourite hostelry, "The Magpie and Thimble," at which he was in the habit of putting up, had been converted into a private villa, makes himself quite at home in the old familiar house, as if it was still "mine inn;" his illusion is strengthened by the fact that the house is occupied by the former barmaid of the premises when an inn, and her husband, Mr. Doveton, whom she has only recently married. Ruggles consequently continues to call the mistress barmaid, and orders her about, and lords it equally over Mr. Doveton. Having mislaid his ear-trumpet, all attempts at explanation fail, as do the exertions of the lively maidservant to enlighten the intruder by an extemporised deaf and dumb finger alphabet. After several humorous incidents and all attempts to rid themselves of their intrusive visitor, Doveton happily finds the missing ear trumpet, and on entering into explanations all ends merrily, Ruggles turning out to be Mrs. Doveton's uncle, and remains as the young couples' welcome guest. The little farce is very well acted by Miss Telbin and Mr. Balfour as Mr. and Mrs. Doveton, Miss Rosine Power as the sprightly servant, but especially well by Mr. W. H. Stephens as the deaf old gentleman Ruggles. The powerful drama of *Cora* still continues the chief attraction here.

At the Royalty, *L'Orphee aux Enfers* has been replaced on the programme during the week. The season terminates to-night.

At the Strand since Saturday night, Mr. George Leitch has succeeded Mr. Taylor as the judge in *Trial by Jury*.

At the Crystal Palace, *Ought we to visit Her*, dramatised by Mr. W. S. Gilbert, was the play represented on Tuesday, supported in the leading characters by Messrs. Charles Wyndham and Ashley, and Mesdames Maria Daly, M. Brennan, and Henrietta Hodson. The Yorkshire drama, *Rough and Ready*, with Mr. and Mrs. Billington, was the selection for Thursday.

To-day's morning performances will be more numerous than usual. Special entertainments taking place at several theatres, in addition to those generally open on Saturday afternoon, in consequence of the early hour appointed for the Oxford and Cambridge Boat Race. Mr. Toole will appear in three pieces, *Robert*

Macaire, *The Birthplace of Podgers*, and *Ici on Parle Français*, at the Gaiety matinee. The attractive nightly programme, consisting of *The Dowager*, *Babes and Beelzebub*, and *Trial by Jury*, will be represented at the Strand; *The Bohemian Gypsy* at the Opera Comique, *Peril at the Prince of Wales's*, *Our Boys* at the Vaudeville, *New Men and Old Acres* at the Court, *Robinson Crusoe* at the Folly; *Great Expectations* at the Aquarium Theatre; the children's pantomime at the Adelphi; the pantomime *Jack and Jill* at the Surrey; the performances of the French Equestrian Company at Hengler's Cirque, German Reed's entertainment at St. George's Hall, the Christy Minstrels at St. James's Hall, and the varied miscellaneous entertainments at the Royal Aquarium.

To-night the *Colleen Bawn* will be transferred to Drury Lane from the Adelphi, to be replaced at the latter by Mr. T. P. Cooke's prize drama, *True to the Core*, written by Mr. A. R. Slous, and the leading characters in which will be sustained by Messrs. S. Emery, Sinclair, Shore, and Mesdames Rachel Sanger and Edith Stuart; Mr. Hugh Marston's new drama, *Home Again*, will be produced at the National Standard, and the season closes at both the Royalty and Princess's. At the latter, which re-opens on Easter Monday for the reappearance of Mr. Joseph Jefferson, the closing night is for the benefit of Mr. Harry Jackson, whose attractive programme, comprises *Lost in London* and the Martinetti's Ballet Pantomime. *Robert Macaire* will be supplemented by the performances of the Girards, from the Alhambra; an Irish farce in which Mr. Shirley O'Brien will make his appearance in London; a little farce, *Locked Out*, in which Mr. Howard Paul will appear, and other entertainments by popular favourites.

Several other theatres, after to-night's performances, remain closed during Passion Week, viz., the Haymarket and the Lyceum, to reopen on Easter Monday; the St. James's till next Saturday, the 31st inst.; the Criterion to reopen on Saturday next with a new comedy by Mr. James Albery, entitled *Gentle Rebecca*; the Folly also until Saturday next, when will be produced a new burlesque by Messrs. R. Reece and Farnie, under the title of *Oxygen*; under a burlesque *Metre*, and the Grecian, which reopens on Easter Monday with a morning performance of the still attractive pantomime *Grim Goblin*, and the production in the evening of a new drama entitled *The Flying Dutchman*, written by Messrs. George Conquest and H. Pettitt.

The Duke's Theatre, Holborn (late the Mirror) also reopens on the same evening (Saturday next) under the management of Mr. M. L. Mayer with a grand sensational drama in six tableaux entitled *The Two Mothers*.

The Prince of Wales's closes after the final performance of *Peril* on Wednesday night, and reopens on next Saturday with a new sketch by Mr. "Saville Rowe" entitled *The Vicarage, a Fireside Story*, in which Mrs. Bancroft will make her reappearance after nearly a year's absence through severe indisposition; and Boucicault's *London Assurance*, revised by the author and compressed into four acts, the powerful cast of which we have already given in full.

The other Easter novelties already announced to be produced on Easter Monday, are *The Scuttled Ship*, by Mr. Charles Reade, at the Olympic; Mr. Burnand's new burlesque, *Our Babes in the Wood* at the Gaiety; while Mr. Charles Mathews, in *My Awful Dad*, will be the Easter attraction at the Opera Comique.

OLYMPIC THEATRE.

MR. GEORGE W. LOVELL's poetical play, *The Wife's Secret*, so long associated with the artistic fame of Mr. and Mrs. Charles Kean, was revived at the Olympic on Monday evening, on the occasion of the annual benefit of Mr. Henry Neville, who may at once be congratulated upon adding another laurel to his histrionic successes, by his most admirable and highly-finished artistic impersonation of the hero, Sir Walter Amyott. To a large portion of the playgoers of the present day, Mr. Lovell's play will be a novelty, in which, the beauty of the language, the highly dramatic nature of several of its situations, and the purely domestic interest of the simple and romantic story, they will find an abiding charm, sufficiently enduring to be equally enjoyed by those who witnessed this play at the Haymarket during its lengthened run in 1848, or subsequently at the Princess's during the memorable regime of the Keans. The basis upon which the simple and interesting plot rests, is that of the unfounded jealousy of Sir Walter Amyott, a colonel in Cromwell's army, who is devotedly attached to his young wife, Lady Evelyn, the sister of Lord Arden, a staunch loyalist, but whose suspicions, first engendered by the insidious promptings of his nefarious steward, receive apparent positive confirmation by witnessing, from the interior terrace of his residence, on the blinds of the rooms, the shadows of his wife and a cavalier figure in familiar and affectionate embrace. This leads to several sad and affecting scenes between Sir Walter and Lady Evelyn, and not until the distress on both sides becomes harrowing, is peace and harmony restored by the discovery that it was her brother, Lord Arden, whom Lady Evelyn had given shelter to unknown to her husband, and had silently endured even the imputation of infidelity, until she could secure the escape of her brother from certain death if discovered. Mr. Neville has not been seen to such advantage for a long time as in his assumption of Sir Walter Amyott, a part for which his manly bearing and chivalrous style particularly suit, and it was conspicuous for more repose and dignity than we remember him to have exhibited. The buoyant tenderness and affection of the opening scenes were well in contrast with the depression and sadness of the latter acts, when his suspicions became convictions, and the intermediate struggles between love, doubt, and hope were very artistically indicated. Miss Pateman as Lady Evelyn acts throughout with great earnestness and dramatic power, and was signally effective in the two meetings and trying situations with her husband in the fourth and fifth acts—first where her true and loving nature is horrified at the direct charge of concealing a paramour—and at the close where she frantically proclaims the escaping fugitive to be her brother, Miss Pateman absolutely brought down the house with vociferous applause. Miss Camille Dubois also distinguished herself by her archness and half assumed gravity as the Puritan attendant, Maud; Miss Patty Chapman was sprightly and piquant as the pert page Keppel; and Mr. B. Pateman was sufficiently saturnine and conventionally insidious as the plotting steward. As the revival is only for a very limited period, those who admire a highly interesting and poetical drama, and with an exposition of the two leading characters of such rare excellence, ought not to lose the opportunity of seeing *The Wife's Secret* at the Olympic.

ROYAL AQUARIUM THEATRE.

BY suppressing, even at the cost of some incongruity and gaps in continuity, many of the characters of the original, and retaining only those required for the immediate development of the salient incidents of the story, Mr. Gilbert, in his version of *Great Expectations*, first produced at the Court during the early days of Miss Litton's management, and revived at the Royal Aquarium Theatre on Saturday evening, has succeeded in constructing a tolerably coherent and strikingly effective drama, the action of which is laid in a prologue and three acts. In the prologue we see the sympathy and aid given by the good-hearted and simple-minded blacksmith's little protégé Pip to the fainting and despairing escaped convict Magwitch, who subsequently, through

gratitude for this sympathy and kindness, becomes the unknown benefactor of Pip. Then ensues the deadly feud between Magwitch and the other convict Orlick, and the prologue ends with the recapture of the two fugitives and their relegation to prison. Twelve years are supposed to elapse, and the first act of the drama proper takes place in the forge of Joe Gargery, the blacksmith, where we meet his virago wife, his adopted daughter Biddy, Pip, now grown up, apprenticed to Gargery, and Magwitch, now a workman in the latter's employ, as well as Miss Estella, with whom Pip is deeply in love. After some incidental episodes, Mr. Jagers, a lawyer, enters, and intimates that an unknown benefactor intends to befriend and make a gentleman of Pip. In the second act Pip is located in handsomely furnished chambers, supplied through the lawyer with liberal funds to live as a gentleman, while his love suit with Estella progresses. He is visited by an uncouth visitor who turns out to be Magwitch, who had amassed wealth in Australia, and acknowledges himself as Pip's secret benefactor. The last act takes place in an old mill, whither Pip has been lured by the Rascal Orlick, for the purpose of murdering him in revenge for Pip's, as the infuriated scoundrel erroneously supposes, being the cause of Biddy's rejecting him as a suitor. Orlick binds Pip to a ladder, and prepares to slay him, when Magwitch opportunely arrives just in the nick of time, overpowers the ruffian, and sets the intended victim free. The police now rush in to arrest Magwitch as a returned convict, and as he is attempting to escape, he is shot by the police, but before he dies he recognises Estella as his daughter, and joins her hand to that of his young friend Pip. This last scene is intensely exciting and sensational, and was received with tremendous applause, indeed, the drama throughout gained much approval, and is likely to prove a great success. It has the advantage of both excellent acting and scenic decoration. Mr. Belford in his original part of Orlick, and Mr. E. F. Edgar as Magwitch, of which Mr. J. C. Cowper was the original exponent, represented the two convicts with characteristic malignity and artistic dramatic force. Mr. F. Dewar gave a well studied and highly finished portrait of the dogmatic lawyer, Jagers. Mr. Fawn fully realized the affectionate good nature, the child-like simplicity and mental perplexity of the brawny blacksmith, Joe Gargery; Miss Maggie Brennan rendered the part of the youth Pip with great effectiveness, and with an ease and repose but rarely attained by ladies assuming male attire; this clever artist and Miss Fanny Josephs being incomparable in these respects. Estella and Biddy found graceful and refined exponents in Miss Henri and Miss Julia Roselle; the latter in describing, in the second act, the death of Mrs. Gargery, exhibited unusual tenderness and quiet pathos. The representation of the churchyard enveloped in snow, and the adjacent forge, is an exquisite scenic tableau, and equally creditable to the artistic skill of Mr. Perkins are the interior of the forge in the first, and of the old mill in the last act—both elaborate constructions of realistic effect. The drama was preceded by the farce of *Sarah's Young Man*, in which Mr. Fawn, if a little too mercurial, was immensely funny as the principal character, and excited incessant laughter.

The Prince and Princess of Wales attended the Gaiety Theatre on Thursday evening, last week. On Monday last their Royal Highnesses were present at the performances at the Criterion Theatre, and on Tuesday, accompanied by the Royal children, they visited the Adelphi Theatre.

A grand Dramatic Ball will take place on Tuesday evening next, at the Freemasons' Tavern, under the direction of Mr. W. H. Morton, late acting manager at the Opera Comique.

Miss Furtado (Mrs. John Clarke) has recovered from her long and severe illness, and has appeared at the Brighton Theatre Royal.

Mr. Charles Mathews will appear at the Theatre Royal, Brighton, for four nights, commencing next Monday, and on Easter Monday commences an engagement at the Opera Comique, where he opens with *My Awful Dad*.

Mrs. John Wood announces that her lease of the St. James's Theatre is for sale. Five other theatres are to be let—Drury Lane from the 7th April for four months, Sanger's Amphitheatre until December, and the Queen's, Royalty, and New Albion.

Morning performances of *The Danisheffs* will be given at the St. James's Theatre on Easter Monday and the following Saturday.

There will be a performance in the afternoon as well as in the evening at the Gaiety on Easter Monday, when Mr. Burnand's new burlesque, *Our Babes in the Wood*, will be produced.

Dan'l Druce was produced at Sheffield on Monday with every mark of success. One of the local journals says, "it seems difficult to see how the leading part could have been better portrayed than it was by Mr. H. Forrester." The same critic speaks in high terms of Miss Florence Terry's *Dorothy*.

A new play, entitled *Mammon*, altered from Octave Feuillet's comedy of *Montjoie*, will be produced at the Strand Theatre on Saturday morning, April 7th, on the occasion of Mr. W. H. Vernon's first benefit. Mr. Vernon's numerous admirers must bear the interesting fact in mind.

Sardou was so much pleased with Miss Genevieve Ward's *Lady Macbeth*, when she played that arduous part in Paris (in French) that he has undertaken to write her a drama, which will be produced during the ensuing autumn. First in Paris, and then Englished, in London.

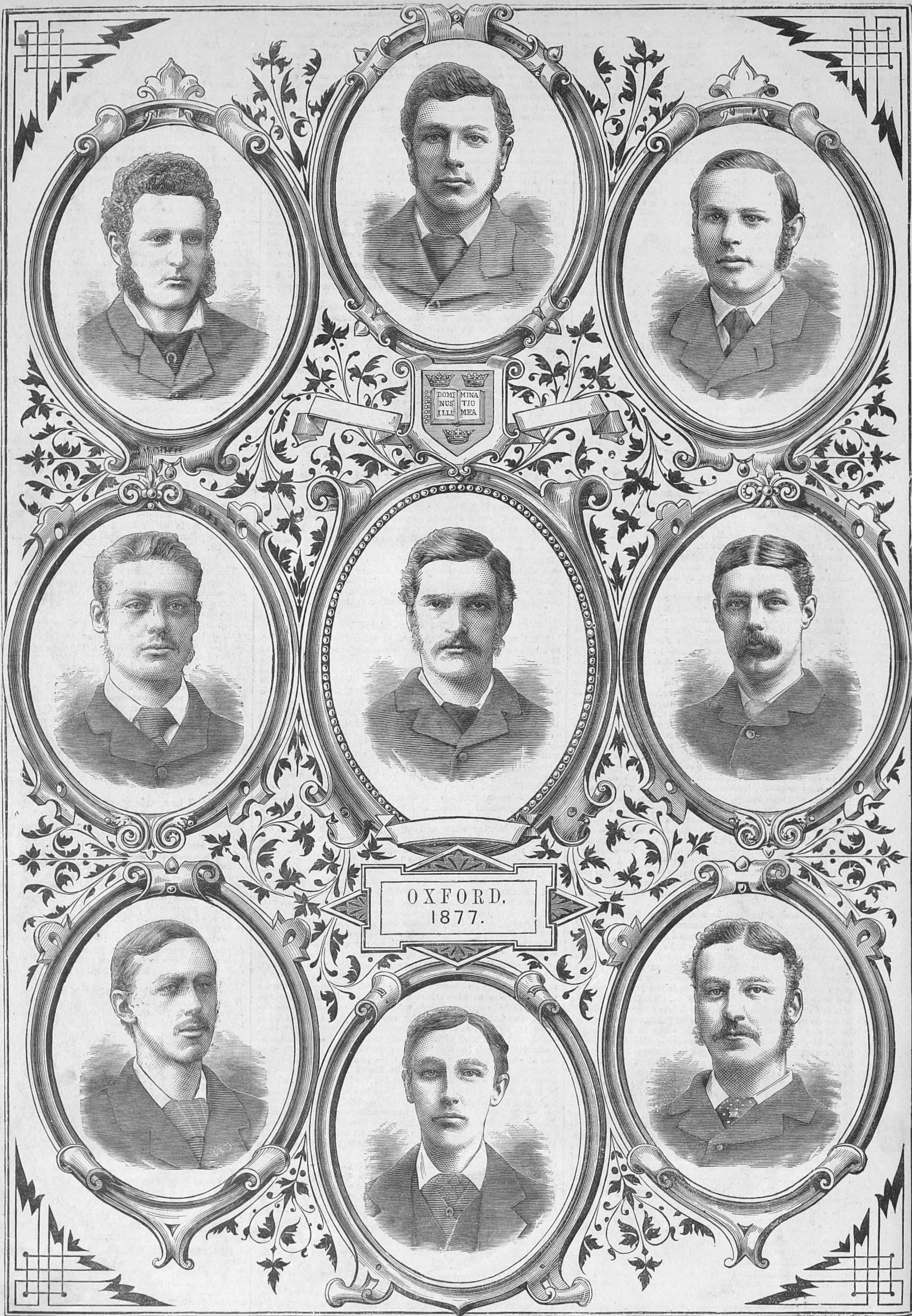
Mr. R. Quittenton's story "Belle Vue," which appeared in the *Weekly Budget*, has been dramatised, and will be produced at the Royal Victoria Theatre at Easter. The story portrays Manchester life, and contains some very powerful situations.

MRS. WELDON'S SOCIABLE EVENINGS.—These well-known Monday evening *réunions*, at the Langham Hall, had an additional attraction last Monday evening, in the dramatic element being introduced, by the performance of a charming French proverb *Les Fourberies de Nerine*, from Théodore de Banville admirably supported by Madlle. Hébert and M. Julian (names sacred to the patrons of the French plays in London) as Nerine and Scapia respectively. Madlle. Hébert also sang two chansons, from Hervé's "Trône d'Ecosse," in both of which she was enthusiastically encored. The programme was altogether an attractive one, and included the names of Mrs. Weldon (heard alas! but too seldom), the Misses Elise Gray, Goldsbro', Messrs. Rawlings, and the children of Mrs. Weldon's Orphanage, which we may remind our readers is a real work of charity, carried on in the most unostentatious way by a lady whose name is hailed wherever song is loved. Anybody wishing to aid this charitable work cannot do better than go any Monday evening, at eight o'clock, to the Langham Hall, 43, Great Portland-street, and "assist" at one of "Mrs. Weldon's Sociable Evenings."

PERFECTION.—MRS. S. A. ALLEN'S WORLD'S HAIR RESTORER never fails to restore Grey Hair to its youthful colour, imparting to it new life, growth, and lustrous beauty. Its action is speedy and thorough, quickly banishing greyness. Its value is above all others; a single trial proves it. It is not a dye. It ever proves itself the natural strengthener of the Hair. Sold by all Chemists and Perfumers.

MRS. S. A. ALLEN has for over 20 years manufactured these two preparations. They are the standard articles for the Hair. They should never be used together, nor Oil nor Pomade with either.

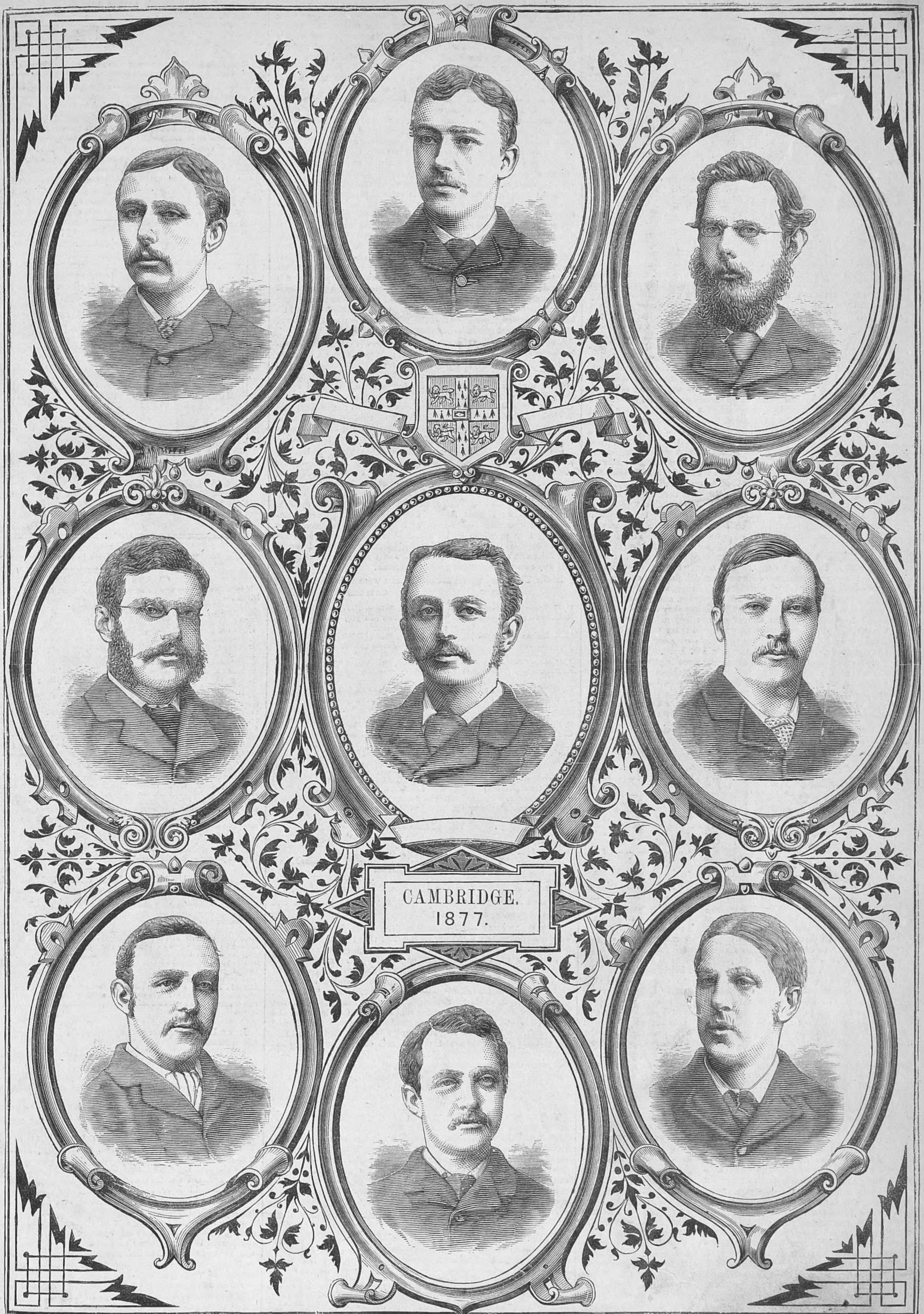
MRS. S. A. ALLEN'S ZYLO-BALSAMUM, a simple Tonic and Hair Dressing of extraordinary merit for the young. Premature loss of the Hair, so common, is prevented. Prompt relief in thousands of cases has been afforded where Hair has been coming out in handfuls. It cleanses the hair and scalp and removes Dandruff. Sold by all Chemists and Perfumers.—[ADVT.]



J. BOUSTEAD.
W. H. GRENFELL.
A. T. MULHOLLAND.

D. J. CAWLES (*bow*).
H. P. MARRIOTT (*stroke*).
F. M. BEAUMONT (*cox*).

H. PELHAM.
H. J. STAYNES.
T. C. EDWARDES-MOSS.



T. W. LEWIS,
H. W. B. CLOSE,
C. GURDON.

B. G. HOSKINS (*Bow*),
C. D. SHAFTO (*Stroke*),
G. L. DAVIS (*C.v.*).

J. C. FENN,
L. G. PIKE,
T. E. HOCKIN.

AQUATICS, ATHLETICS, &c.

AS THE ILLUSTRATED SPORTING AND DRAMATIC NEWS, although dated on Saturday, the day of the race, is obtainable in London on the Friday morning before the eventful hour which will settle the question of aquatic supremacy for 1877 betwixt the *alma matres*, I have yet another opportunity of instituting comparisons, and shall, therefore, now finally attempt to pick the winner, and give my reasons for my partisanship. Although Cambridge possesses, undoubtedly, the confidence of a large and influential section of the public, its more powerful, even if less showy, antagonist has, like the traditional Highlander, "a tail on," and many good judges of matters aquatic, both professional and amateur, have no hesitancy in plumping for the representatives of the Dark Blue, not, however, blinking the fact that the "Cobalters" are, on their merits, very dangerous. Having watched the crews closely ever since their advent on the Thames, and narrowly scanned their practice, I must still adhere to my previously expressed opinion that OXFORD will first meet the eye of "honest" John Phelps, who will, doubtless, again fill the onerous position of judge. My reasons for this, perhaps, over-bold selection are triple. *Imprimis*, Oxford are a far more powerful crew than their antagonists; and if, as is only too probable will be the case in this breezy month of March, there should be a strong surf in Corney Reach, they are almost certain to encounter it with greater ease and comfort than their "quasi" foemen—experience having invariably proved that a powerful crew can more successfully cope with broken, lumpy water, than can one with better style though inferior physique. Again, though much stress has been placed on the good trial Cambridge had on Monday afternoon, when they did the distance in 19min 57sec, there is not the least ground for the assumption that Oxford could not have equalled, or even excelled, this performance over the same course, as, with perhaps some slight circumstances in their favour, they had rowed it a week previously in time variously estimated at from 5sec to 7sec faster, when, by the way, they were not nearly as fit as they now are conceded to be by all but those who cannot be persuaded that Cambridge can by any possibility be beaten. My third reason for still supporting Oxford is, the somewhat novel one, that much hostile criticism has been expended on their steering, though I must confess I have not seen much to cavil at in this respect, and, granting that Mr. Davis possesses in a marked degree the characteristics of a most finished coxswain, and knows how to steer with his "head" as well as with his hands, Mr. Beaumont's improvement in this respect has been marvellous, and by Saturday there will be little, if anything, to choose between the *Palinuri*. Having thus given my readers the best advice my humble powers are capable of, I cannot quit this now all engrossing topic without a few valedictory remarks. The race will, as it is, perhaps, almost unnecessary to remark, be rowed at about 8.30 a.m., a fact which some persons seem to consider as militating against the usual attendance thereon, but, for my part, I fully expect to see "Putney boat-race," as the average denizen of Cockaigne delights in calling it—patronised, as usual, by its hundreds of thousands, always supposing that the elements are at all propitious, and do not misbehave as in the memorable year 1872, when they did their "level best" to render riverside recreation wretched in the extreme to those whose duty or pleasure (?) prompted them to attend. The arrangements have been, as usual, on this occasion entrusted to the courteous, obliging, and energetic Mr. Lord, of the Thames Conservancy, and, as the late talented Pierce Egan was wont to remark at the close of some of his matchless "anecdotes," "Reader, what more need be said?" In conclusion, I can only say the spirit and motto of both "Arundines Cam" and "Cherwell Waterlilies" is, as it has ever been since the race was instituted, a fair course, no favour, and may the best men win.

The following are the names and latest weights of the two crews:—

OXFORD.		CAMBRIDGE.	
	st. lbs.		st. lbs.
D. J. Cowles (St. John's)	11 2½	B. G. Hoskyns (Jesus)	10 11½
bow		2. T. W. Lewis (Caius)	11 8½
J. M. Boustead (University)	12 9	3. J. C. Fenn (Trinity)	11 5
3. H. Pelham (Magdalen)	12 7	4. W. B. Close (Trinity)	11 9
W. H. Grenfell (Balliol)	12 9½	5. L. G. Pike (Caius)	12 7½
H. J. Stainer (St. John's)	12 6	6. C. Gordon (Jesus)	12 10½
A. Mulholland (Balliol)	12 6	7. T. E. Hockin (Jesus)	12 10½
T. C. Edwards-Moss (Brasenose)	11 13	C. D. Shafto (Jesus)	stroke 12 0
H. P. Marriott (Brasenose)	stroke 12 0½	G. L. Davis (Clare)	coxswain 7 5
F. Beaumont (New)	7 1		

After all the flourish of trumpets with which the *Newcastle Daily Chronicle* Challenge Cup for Scullers was heralded, the affair ended almost like a damp squib. The prizes were a silver cup (value £100) and £100 in cash. According to the conditions, "the holder of the cup is not compelled to row more than two matches in its defence within each year, over a distance of not less than three or more than six miles, and not for a less sum than £200 a-side, on any recognised (*sic*) river in the United Kingdom by which the champion for the time being may reside. In case the holder, when challenged, claims to row on unsuitable water, the trustees of the cup have power to order the match to be rowed on some other water, preference always being given to the championship course of the Thames or Tyne. If the cup is won in three successive matches within two years by the same sculler, it shall become his absolute property, provided that the whole of the matches have been bona fide in every respect." This last theorem is, paradoxically speaking, highly problematical, and would puzzle the entire legal fraternity of the City of Brotherly Love. It was fondly hoped that the Thames scullers would enter their names, but with the exception of Blackman, of Dulwich, none of the southern division responded to the spirited offer, and he eventually withdrew his name, as did also Chambers, of Walsend. These withdrawals left only four competitors, viz., Robert Boyd, of Gateshead, William Lumsden, of Blyth, William Nicholson, of Stockton-on-Tees, and William Elliott, of Pegswood, and the contest was booked as a certainty for the first named. It was arranged that the first and second heats should be rowed on Saturday afternoon last, and the final heat and the heat for the third prize, on Monday, the course for the first, second, and final heats being from the Mansion House to Scotswood Bridge, a distance rather more than three miles; and for the heat for the third prize from the High Level Bridge to Waterson's Gates, about one mile. In the first heat Nicholson beat Elliott easily, the latter ceasing to persevere after reaching Paradise Quay; and, in the second, Boyd defeated Lumsden by two lengths, a distance which might have been doubled had Boyd chosen to extend himself. On Monday, Lumsden rowed Elliott for the third prize, and, after a rather close struggle, won by half a length. In the final heat, although Nicholson jumped off with a slight lead, Boyd was quickly in front; and, without ever being headed, won with great ease by five lengths in 25min 45sec. Boyd thus became the winner of the cup, and £50 of the added money, and £40, the amount of the sweepstakes of the four competitors; while Nicholson secured £30, and Lumsden £20.

As I fully anticipated last week, young H. Clasper had scarcely a ghost of a chance with Spencer, and, though he seems hardly satisfied with his defeat, and wishes to make a new match over

the course from the village of the beautiful Norman Church to Oxford, it seems to me that he had better "bide a wee," as it is asking him too much to compete with such a finished master as Spencer, while he (Clasper) is "but a youth, and Spencer a man of oar from his youth." There is certainly nothing to be said against Clasper's style, and his pluck no man ever doubted; but these attributes are only subsidiary, and, unless oncoming years can imbue him with more power, it will be a vain hope for him to conquer over such a searching course as the metropolitan.

Owing to the amount of aquatic intelligence which is almost *de rigueur* at this season of the year, and the general dearth of other sporting matter properly within my province, the balance of my notes this week must necessarily be curtailed of their usual fair proportions. Only one match of any importance at football calls for any comment, viz., the last match but one for the Association Challenge Cup, the contestants being the Wanderers and Cambridge University. The game was played at Kennington Oval on Tuesday last, in weather the reverse of agreeable, east wind accompanied by sleet, rendering spectators and players alike uncomfortable. At first Cambridge with the wind in their favour showed to most advantage, and it was only through the good play of the Wanderers goal keeper that their fortress did not yield to the doughty attacks of the Cantabs. When warned to their work the Wanderers played in far better form, and at the call of half-time the first and only goal of the day had been obtained, H. Heron having after a well-backed-up run landed the ball safely between the Cambridge goal-posts. Although both sides played with great determination after this, fortune seemed dead against Cambridge, and no farther score being obtained the Wanderers were left victors by one goal to nothing. On Saturday the final tie between Oxford University and the Wanderers is the attraction at the above named grounds, commencing at 2.30 p.m.

The annual contests at racquets between Oxford and Cambridge will be played at Prince's Courts, Hans-place, on Tuesday and Wednesday next, the double-handed match taking place on the former day, and the single on the latter. At present, the Oxford representatives have not been definitely decided upon, though Dame Rumour hath it that Messrs. A. J. Webbe and Hollings will do battle for the Dark Blues in the double, and Webbe in the single. The Cantabs will rely on the Hon. A. Lyttelton and Mr. E. O. P. Bouvier in the double, but who plays in the single has not yet been decided.

On Thursday afternoon the amateur championship boxing, wrestling, and bicycling meeting took place at Lillie-bridge grounds. In the light-weight division the champion, Mr. A. Bultitude, did not defend his title; but in both the middle and heavy weight competitions, the respective champions, Messrs. J. H. Douglas and R. Wakefield were found toeing the scratch. Full particulars I must reserve until next week. In the championship sports on Monday next, at Lillie-bridge, the seven miles walking race promises to be of an absorbing interest, as Venn (the champion) will be opposed by such men as Webster, Morgan, and Mitcalfe, all of whom are well-known stayers; but beyond this one event I am unable further to speak.

In the University sports the contestants were as follows:—

OXFORD.		CAMBRIDGE.	
100 YARDS.		100 YARDS.	
E. C. Trepplin (Brasenose)		E. M. Salmon (Jesus)	
R. L. Scott (Brasenose)		S. Palmer (Corpus)	
THROWING THE HAMMER.		THROWING THE HAMMER.	
H. S. Holme (Brasenose)		G. H. Hales (Trinity)	
		E. Baddeley (Jesus)	
HIGH JUMP.		HIGH JUMP.	
J. Hammer (Exeter)		G. W. Blythwayt (Corpus)	
R. P. S. Higgs (Worcester)		A. Barlow (Trinity Hall)	
ONE MILE RACE.		ONE MILE RACE.	
H. G. Tylecote (New)		L. Knowles (Trinity)	
A. Hills (University)		J. H. Plant (St. John's)	
		W. Cunliffe (Trinity)	
120 YARDS HURDLE RACE.		120 YARDS HURDLE RACE.	
S. F. Jackson (St. John's)		E. M. Salmon (Jesus)	
C. M. Kemp (Oriel)		L. K. Jarvis (Trinity)	
440 YARDS RACE.		440 YARDS RACE.	
C. H. Metcalfe (University)		W. H. Churchill (Jesus)	
Hon. W. N. Bruce (Balliol)		R. E. Leach (Magdalene)	
PUTTING THE WEIGHT.		PUTTING THE WEIGHT.	
G. F. Burgess (Keble)		A. H. East (St. John's)	
J. H. Fraser (Merton)		H. O. D. Davidson (Trinity)	
BROAD JUMP.		BROAD JUMP.	
R. Haskett-Smith (University)		C. V. E. Bayley (Trinity)	
S. F. Jackson (St. John's)		E. Baddeley (Jesus)	
THREE MILES RACE.		THREE MILES RACE.	
F. Bullock Webster (Hertford)		W. Collier (Jesus)	
W. H. K. Stevenson (New)		C. B. King (St. John's)	
A. Hassall (Trinity)		H. J. L. Evans (Trinity)	

EXON.

MR. G. W. MOORE, of the Moore and Burgess Minstrels, has purchased Salvini, the fastest trotting horse in England, for one thousand pounds, of Mr. E. H. Webbing.

THE GRANVILLE.—Ramsgate and the immediate neighbourhood are gradually awakening to the fact that the weekly entertainment provided by the enterprising proprietor of the Granville is deserving of persistent patronage. As the concerts, &c., become better known, the audiences steadily increase. Last Saturday evening the entertainment was of a varied character, embracing recitations and vocal and instrumental music. Miss Cowen, a pupil of Mrs. Stirling's, showed that she had not neglected her opportunities under that admirable actress, and she rendered Hood's "Bridge of Sighs" with great feeling and judgment. "Kathleen Mavourneen" afforded Miss Chatfield an opportunity which was not missed, and this popular song has rarely been better rendered. Monsieur Albert, on the violoncello, delighted the more enthusiastic lovers of music with some excellent solos on that instrument. We understand that after the 1st of April these entertainments will be increased in number, and we hope that they will meet with the success the enterprise merits.

AFTER playing Mr. Honeyton in *A Happy Pair*, to the Mrs. Honeyton of Miss Marion Terry, for his father's Manchester benefit on the 26th, Mr. Edward Compton will join Mr. C. Bernard's company, organised for the purpose of supporting Mr. Henry J. Byron on tour in his principal pieces. Mr. Compton, jun., will play the juvenile leading parts, such as Cyril Cuthbert in *Cyril's Success*, &c.

MR. J. FORBES-ROBERTSON is at present suffering from a severe attack of illness.

COUGHS, ASTHMA, BRONCHITIS.—Medical Testimony states that no other medicine is so effectual in the cure of these dangerous maladies as KEATING'S COUGH LOZENGES. One lozenge alone gives relief, one or two at bedtime ensures rest. Sold by all Chemists, in boxes, at 1s. 1d. and 2s. 9d. They contain no opium or preparation thereof.—[ADVT.]

LAMPLOUGH'S PYRETIC SALINE.—HAVE IT IN YOUR HOUSES, AND USE NO OTHER; this alone is the true antidote in Fevers, Eruptive Affections, Sea or Bilious Sickness, having peculiar and exclusive merits. For the protection of the public against fraudulent imitations, I have applied for and again obtained a perpetual injunction, with costs, against a defendant. Observe the GENUINE has my NAME and TRADE MARK on a BUFF-COLOURED WRAPPER.—113, Holborn-hill London.—[ADVT.]

DR. LOCOCK'S PULMONIC WAFERS instantly relieve Coughs, Asthma, Consumption, Bronchitis, Rheumatism, &c. Mr. Lister, 93, Dewsbury-road, Leeds, writes: "I have known and sold Dr. LOCOCK'S WAFERS for years, and all my customers speak highly of them." They give instant relief. Sold by all Druggists at 1s. 1d., 2s. 9d., 4s. 6d., and 11s. per box.—[ADVT.]

CHESS.

TO CORRESPONDENTS.

J. N. (Brighton).—The player receiving the odds of pawn and three moves is not allowed to play any pawn or piece beyond his own half of the board.
G. E. A. (Wimbledon).—There are too many useless pieces in your problem; and when the board is stripped of these, there is nothing left for combination.
BUMBLE (Sheffield).—By no means "bad" for a first attempt; but for all that, too weak for publication.
SEROTES (Blossbury).—We shall be glad to report upon the problem if it is original, and accompanied by the author's real name and address.
J. S. W. (Winson Green).—As our American cousins say, "basy as falling off a log." Problem composition is not to be mastered in a week. Your best course is to study the works of such composers as Lloyd, Healey, Bayer, &c.
Correct Solutions of Problem No. 135 received, J. V., G. E. A., J. B., R. Y., Pepper's Ghost, J. Wontone, H. Wilson, and Ophelia.

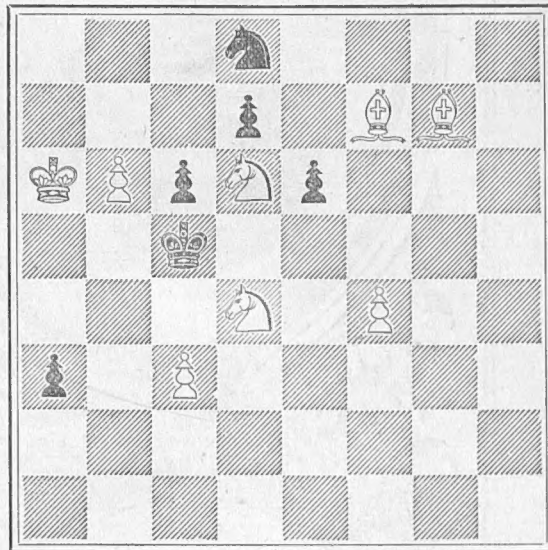
SOLUTION OF PROBLEM, No. 135.

WHITE. BLACK.
1. Kt to B 5 B takes Kt (best)
2. Kt to B 3 Aught.
3. Mates accordingly.

PROBLEM No. 137.

By F. PATZAK.

BLACK.



WHITE.

White to play and mate in two moves.

CHESS IN LONDON.

The following very fine game was played a short time since at Simpson's Divan:—

[French Opening.]			
WHITE.	BLACK.	WHITE.	BLACK.
Mr. Minchin.	Mr. Potter.	Mr. Minchin.	Mr. Potter.
1. P to K 4	P to K 3	19. Q Kt to K B 3	P to K Kt 4
2. P to Q 4	P to Q 4	20. P to Kt K 3	Kt to R sq
3. Kt to Q B 3	Kt to K B 3 (a)	21. Q to K 2	Kt takes Kt P
4. K P takes P	K P takes P	22. Kt takes Kt	P takes P (ch)
5. K B to Q 3	K B to Q 3	23. R to R 2	P takes B
6. Kt to K B 3	Castles	24. Q takes P	R to Kt 6 (e)
7. Castles	Kt to Q B 3	25. K to K Kt sq	P to B 5
8. P to K R 3	P to K R 3	26. Q to K 2	R takes P (ch)
9. Q Kt to K 2	P to K R 4	27. K to Kt 2	R to Kt sq (ch)
10. P to Q B 3 (b)	Q B to K 3	28. K to B 2	R to R 7 (ch)
11. R Kt to K sq	P to K B 4	29. Kt takes R	Q to R 5 (ch)
12. P to K B 4	K Kt to B 3	30. K to B 3	R to Kt 6 (ch)
13. K Kt to K B 3	K Kt to K 5 (c)	31. K to B 2	Q takes Kt (ch)
14. Q to K sq	Q to K B 3	32. K to K sq	R takes R (ch)
15. Kt to K 5	Q R to K sq	33. K to Q 2	Q takes Q (ch)
16. Q B to K 3	P to K Kt 3 (d)	34. K takes Q	R takes K
17. K to R 2	Q R to R 2		Resigns.
18. Q Kt to K Kt sq	K to Kt 4		

(a) Quite as good, if not better, than the move patronised of late years, B to Q Kt 5. If White replies with P to K 5, Black, after retreating, the Kt retorts with P to Q B 4, with a better opening.

(b) P to K Kt 4 is a tempting move in this position. It was probably considered too hazardous against a player so potent in defence as Mr. Potter.

(c) It is always advisable to be first in posting the Kt thus, supported by two pawns.

(d) This is better than R to K 2 at once, as White is kept longer in ignorance of Black's purpose.

(e) Perfectly sound as well as elegant. From the 16th move to the end, Black's play is of the very highest order.

THE UNIVERSITIES CHESS MATCH.

THE arrangements for the fifth annual match between the chessplayers of the Universities are still under discussion as we go to press, but the contest will certainly be decided before the issue of our present number. For some time it appeared probable that the match would be played at Oxford or Cambridge; but almost at the last moment an invitation was received from the members of the St. George's Chess Club, Palace Chambers, King-street, St. James's, and it was arranged on the 16th instant that the battle should be fought there on Thursday the 22nd instant; play to commence at One in the afternoon, and terminate at half-past Seven. Each University was to be represented by seven champions, and were to be paired according to their reputed skill, and each pair was to play two games—time permitting. The following are the players on each side as at present arranged:—Oxford: Messrs. Plunkett, Grundy, Tracey, Brook, Gatie, Wright and another. Cambridge: Messrs. Keyns, Ball, Gunston, Chatto, Reade and two others. Our next number will contain a report of the match and the score.

LORD LONSDALE has given £10,000 for Lord Dupplin's famous horse Petrarch.

It is said that the Winchester and Harrow cricket match will be revived this year.

FECHTER's daughter has made her debut in Paris as a vocalist at the Opera Comique, in the part of Mignon, and with great success.

MASKELYNE AND COOKE, as will be seen by an advertisement on another page, close on Monday next until the Saturday after Good Friday.

MR. HOWARD PAUL appears to-night at the Princess's Theatre in a musical vaudeville, written by himself, entitled, "Locked Out."

IN our last issue we stated the London Financial Association had purchased the Alexandra Palace for £480,000. The sum named should have been £408,000, viz.:—£390,000 for the building and park, and £18,000 for certain land not included in the main purchase.

MISS SANTLEY, a daughter of the celebrated baritone, will shortly make her debut as an operatic actress. This young lady is reported to be possessed of a sweet and powerful voice, which has been cultivated to an advanced stage of perfection by the combined efforts of her father and some of the most successful masters of vocal training.

As an example of provincial theatrical enterprise we may mention that on April 16, Mr. George L. Gordon, an author of rising repute, will produce no fewer than three new pieces, i.e. a three-act drama, entitled *Millions in it!* and a "Farnesque" burlesque *Gay Parisians*, at the Prince of Wales Theatre, Liverpool, and a two-act comedy drama, *Joy and the Rose*, at the Princess's Theatre, Edinburgh. In addition to this, Mr. Gordon purposes playing in the two former pieces, and managing a company on tour specially selected for their representation.

had an opportunity of looking over some of these on the occasion of our last visit to Middle Park. All seem well adapted for getting useful stock, and the prices asked are in no sense of the word exorbitant; and yet these are only a few amongst the many equally well qualified to fill the country with useful good-actioned horses, but all at present "frozen out," without a prospect of work, though the cry goes daily up that we are breeding fewer and fewer of the right sort. Would that some of our farmers would follow the example of Mr. Edwards, of Holbeach, who has applied himself to the task of regeneration in the fen district of Lincolnshire, where St. Liz is to "receive" this season. There are plenty of patriotic landlords who might be induced to follow Mr. Chaplin's example, and out of the abundance of really sound and well shaped mediocrities who are annually drafted from the training stable, to present their tenants with something calculated to breed them marketable produce.

At Croft, Albert Victor is filling rapidly, and many who had a good word to say for him while at Aske, have again given him their allegiance. If he has a fault, it is his tendency to general lightness of bone and substance, but as a sire we hold him in infinitely higher esteem than his "big brother" at Cobham, and his services can be obtained at half George Frederick's price. The cheapest sire on the list is undoubtedly Kaiser, and as Mr. Cookson very justly puts it, he is "not a difficult horse to get away from" in point of blood, and is very neat and racing like. It is strange what a difference those fatal few lengths in a Derby race make to a stallion's prospects, however consistently meritorious may be his other performances, thus proving in a marked degree that it is the mares that "make" a horse, and that a second or third rater can only hope to succeed by sheer merit, while the public will continue to run after a Derby winner long after he has been played out as a sire.

The crack yearling at Sheffield Lane is said to be a young Pretender, and it is mournful to reflect how perhaps a great future

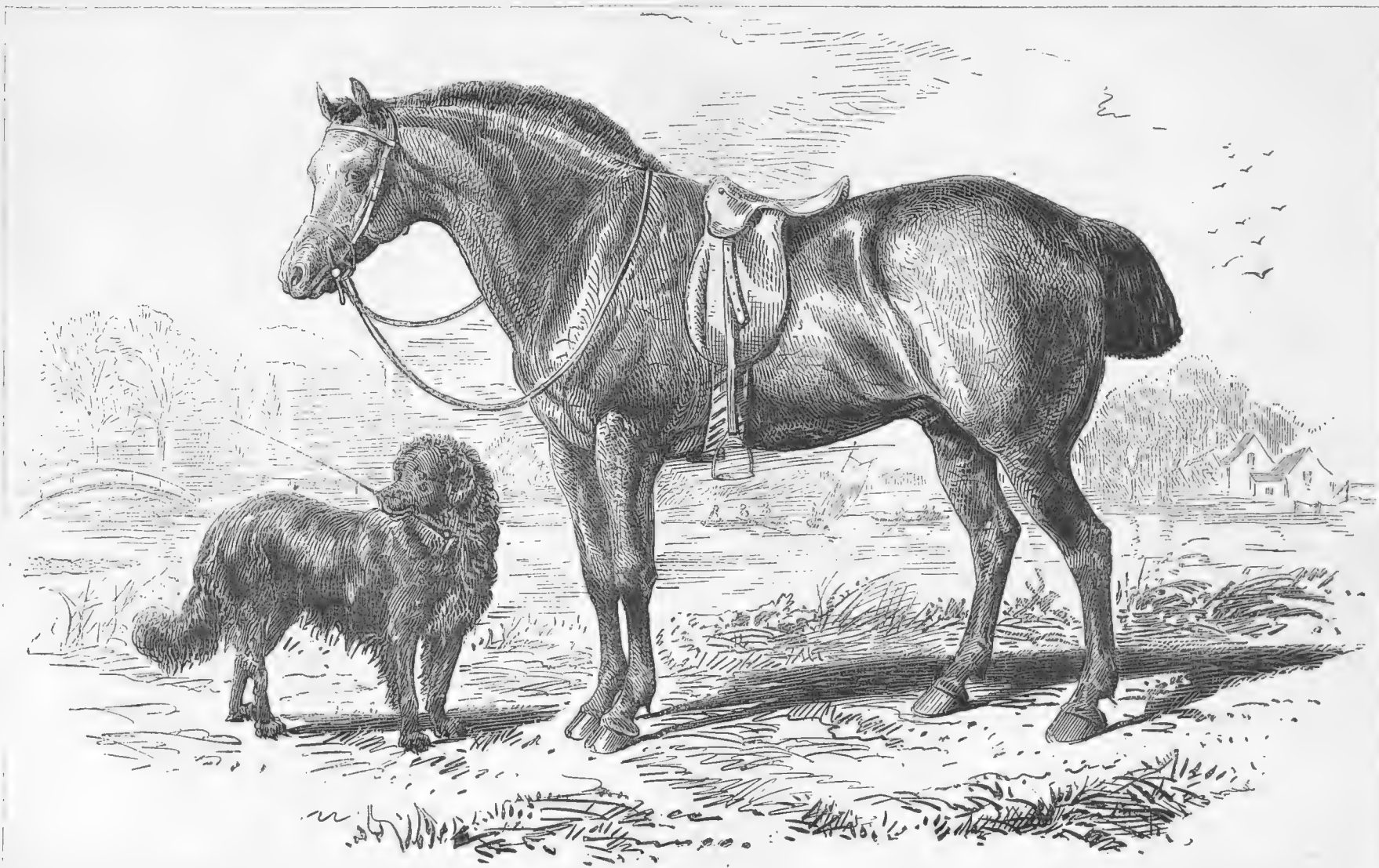
has been marred through spoiling the character of so good a horse as his sire by allowing him to sink to the level of a plater after his Two Thousand and Derby performances. Now breeders "will have none of him;" and yet, inconsistently enough, they rush to fill the list of Prince Charlie, another of the "grampus" order, at treble the sum set upon Pretender's services. This is a curious commentary on the teachings of experience, and the stallion columns of the Calendar now furnish ample food for meditation when we find the flashiest blood holding its way triumphantly, and pushing well-recorded stoutness into the shade. Lecturer is a sire who, we feel certain, only requires some really good mares to bring him to the front, as his blood is now unfortunately as rare as his doings on the Turf were brilliant. Carnation, lately promoted to a post of honour at Mentmore, is an instance of what he has been able to accomplish with a well-bred consort, and we hope Yorkshire may be induced to bear in mind his Lanercost blood and his dam's pedigree, smacking of Sledmere all over. His size and make are somewhat against him, and people are apt to dwell too much on his Cesarewitch performance, because by its means ruin was for a time averted from the prince of plungers; but it was his Ascot Cup victory which stamped him, and we have lived long enough to find truth in the remark of one of our most experienced breeders, that no horse is too small for stud purposes, provided that he has shown himself capable of carrying weight to the fore in our great weight-for-age races. Knight of the Garter has not filled quite so quickly as he did last year, but for a certain class of mares no happier choice could be made, and daughters of Weatherbit and his descendants, which are mostly a trifle over long in the back, should suit him well. We thought Mr. Cookson's Sir Kenneth a very charming model of a yearling by him, and at Danebury he is reported to be a great favourite, and to have grown the right way in all respects.

The "pony" penalty for assumed names has deterred many of that mushroom class of would-be sportsmen from indulging their

vanity in mystifying the public; and the next thing the Jockey Club might take in hand is a revision of the list of colours worn by the riders, many of which have long been obsolete. Both the Flat Race and Steeplechase Forfeit Lists are growing "small by degrees," and the periodical publication of these warnings to defaulters is certain to exercise a most salutary influence on offenders, be they gentle or simple.

Continuing our remarks on the Derby, we may now consider ourselves quite among the outside division, and among other candidates left out in the cold by a forgetful public must certainly be reckoned Silvio, whose merits have probably been outshone by the blaze of glory surrounding Lady Golightly. Silvio is a square-built, neat, compact, elegantly turned horse, with nice elastic action, and is quite likely to be at half his present price before the Derby bell rings. By Blair Athol from a Kingston mare, he is bred much after the fashion of Claremont and Glenalmond, and possesses many of the attributes of the Venison family, notably the deer-like head, rounded symmetry and fine quality which are characteristics of that blood-like family. What Silvio has done to be in such company as the Rover and Sidonia we cannot tell, and we perceive that his stable companion, Fieldfare is actually quoted at a shorter price than the son of Blair Athol. The only exception we can take to Silvio on the score of appearance is a pair of rather light forelegs, but we are assured that they have become no worse, and last year they stood a good deal of hard work. It has been said that he did not struggle over gamely in his race with Verneuil, but there he was clearly over-matched, though we are not attempting to magnify his claims into those of a first class horse, and only pointing out his somewhat anomalous position in the betting. For both the Two Thousand and the Derby he must be worth a stray shot, in case anything should happen to Lady Golightly, when it is certain that he must, on his merits, at once obtain promotion to the vacancy.

"A nipping and an eager air" pervaded our opening day



MR. SHERWOOD'S "PUNCH" AND "BEAR."

at Lincoln, and some very fair sport of the hybrid order occupied the whetted appetites of long frozen-out speculators. Brigg Boy's Yellow Jack-like propensities for running second do not seem to have been lessened by a change of stables, and Winifred, a daughter of Brahma, that whilom Derby fancy of the Goaters' in Gladiator's year, won somewhat cleverly from an average field. An interlude of hurdles followed, judgment being given in favour of Lord Eldon, and then Macaroni furnished us with the first two-year-old winner in Bena, whose dam must be about the only Spite mare at the stud. Cannon Ball's form in the Batthyany Stakes must be set down as highly respectable, and worthy of a son of Thunderbolt's dam; and Woodquest is another of the useful sort over her own distance, like most of Orest's stock, and the Alfriston sire gets a very large proportion of winners to runners. All were glad to see "our Sir John" to the fore with one of his beloved Broomielaws in the Hurdle Race, and Colonist is evidently at home in the business to which he has served so short an apprenticeship. Tuesday was a "bigger" day, but still we have seen better fields of better horses go down to the post, and notably for the Brocklesby, wherein, as in 1877, a Strathconan was the first to catch Mr. Clark's eye; and we congratulate Mr. Bush on the nomenclature of his colt, for "Bishop Burton" has a fine old Yorkshire racing ring about it. Though a Tickhill bred one, the roan must be credited to Cobham, where we very well recollect Mr. Bell pointing him out as one of the best and quickest movers of the lot. None of the ten, however, were very grand, and as regards the rest of the racing, Woodlark, another of the running Orests, won the opening event from a fair field, Camera, a very quick looking Camerino, came sailing away with the Sudbrooke Plate for Tom Jennings, and the jumping events declined into very sorry exhibitions. Mr. Savile took the Blankney Stakes with an unnamed D'Estournel colt, the steeplechaser Ebor being second, and apparently much more at home on the flat than over hurdles.

The finish of the Stonebow Hurdle Race between Pains and Bardolph gave it quite a Shakesperian tone, and the winner is by Master Fenton, one of the many King Tom sires who have distinguished themselves by begetting useful cross-country stock. Rowsham, sire of Truth, another Lincoln winner, is also by King Tom, and Dalesman and Mogador may be cited as "leading cases" in the argument. Sweet Note's form in the Scurry further testifies to the smartness of Woodlark, and then we saw Fiddlestring confirm his Brocklesby running by winning in the Lincoln Cup. His sire, Paganini, has always had our good word, and may be said to have made a fairly good start in life. Alameda was one of the Bonehill yearlings, and is a fair class animal, but Belle of Sutherland and Conquest are never likely to benefit their owners in decent company. Footstep's success in the big race, though not absolutely predicted by many, was hardly totally unlooked-for, not a few confessing to a sneaking fancy for the Stanton mare, and bearing in mind the fact of her having been fancied at home for the Cambridgeshire. Footstep is one of the neat sort, without great pretensions to size and substance, and is the third foal of Sandal, a Stockwell mare, whose first produce at the Stud was Carmelite, a useful plater in the Mazarine blue interest. Like most of Wadlow's good things, the mare was kept at a "comfortable" taking price, and though she crept up at last, nothing could shake the favourites, who were firm from first to last throughout the piece. Pursuivant quite justified the confidence of his party, and stayed well enough, and Lord Lincoln's position proved that there were good grounds for supporting him for the last Cambridgeshire, though the finish at Lincoln suited him better than the Criterion hill. To say that Petrarch was disgraced might be held ungenerous, but whatever was the cause of his defeat, it could not be attributed to temper at the start, and Lord Lonsdale's £10,000 should have been offered contingent on his winning. We hope Petrarch will be allowed a chance of redeeming his character in Cups, and will forthwith forswear the handicap line, which in cases like his is the surest method of ruining reputations.

Without presuming to trespass upon the province of the learned in matters aquatic, our few words on the University Boat Race will be accepted as a mere superficial, but perhaps common-sense, view of the "situation," which has been rendered so mysterious and obscure by the conflict of opinion. The merest casual cannot fail to observe the very evident differences subsisting between the rival crews in size, ship, and style. The Oxford men look bigger and stronger because their boat is more "floaty," and therefore better calculated to carry them through rough water, while they are placed well above their work, which is full of dash and go, partaking more of the old Oxford style than has been apparent of late years. They are an even lot, not overtrained, and likely to be at their best on the day when the greatest demand will be made upon their pluck and strength, and there seems to be no reason to doubt their staying powers. The Light Blues are dwarfed in comparison to their opponents, by the apparent lowness of their craft (which, however, seems to carry them well enough), though the feather is thereby rendered more difficult to be neatly finished, and they are by no means so well balanced a lot as the Oxford men. Their time and sliding are as good as need be, but they are not so quick in recovery, though they catch the water well enough, if they are not better than the enemy in this respect. The above characteristics of the rival crews anyone can observe for himself, without pretending to criticise individual merits and drawbacks. We cannot think that the popular leaning towards Light Blue is justified to such an extent as is represented by market movements, though the chances of a good race seem better than on any previous occasion for the last half dozen years. Well applied strength, however, must in the end triumph over superficialities of style, and it is because we consider that Oxford excels in this indispensable requisite that we give her crew the preference over that of Cambridge, though the latter may be found to take a deal of "rowing down," the fate perhaps too confidently predicted for them by the large majority of confident critics.

SKYLARK.

OUR CAPTIOUS CRITIC.

A FRIEND for whose judgment upon matters of art I have the highest respect, writes me a long letter, arguing that the modern drama is beneath serious criticism.

"Keep to the chaffing vein, my dear boy," he says; "you waste your time when you attempt to consider gravely of the species of authorship that has long ceased to be worthy of the name of art. It is an acknowledged fact now amongst Englishmen, that the acting drama as a branch of literature is a dead art. And it is further admitted that any effort to revive the interesting

efficient. But observe the marvellous working of the stage machinery; how a plank suddenly removes, carries down, and disposes of a table and chairs (and the seated guests if necessary), then closes up again as if nothing had happened. How easily everything moves; how like clock-work the sliding of a scene follows the touch on a whistle. [Yes; especially on public holiday occasions!] Then observe the painting and construction of the scenery. It is as like the real thing as it could possibly be under any circumstances be. The scene-painter is often paid more than the author, and usually deserves much more. Spectacle has taken the place of drama. And for two reasons, the improvement of the stage in respect of accessories and appliances banefully affects the literature of the acting drama; first, because only the common-place dialogue of ordinary life will appear natural in the near approach to absolute realism of representation; second, because the audience will not pay equal attention with their ears when so large an amount of spectacle is offered for the delectation of the eye. And, therefore, no superior authors will place themselves in disadvantageous competition with scene-painters and carpenters. In short, these worthies have ousted the author proper from the stage. Henceforward, we can hope, perhaps, to have dramas well constructed in regard to action and plot; but we cannot expect that the theatre will ever again supply us with works which will be gathered among the literary treasures of the aftertime."

It is well and dexterously argued, my friend, but after all it expresses little more than the old mournful wail of the dramatic pessimists whose feeble affectation it is to disdain the theatre, and write only for "the closet." While hoping that the closet appreciates their dramas, I must say it seems to me that the fault of the dearth of good stage plays lies quite in the opposite direction. To argue that an improved stage is the cause of deterioration in dramatic writers is about as sensible as Ruskin's

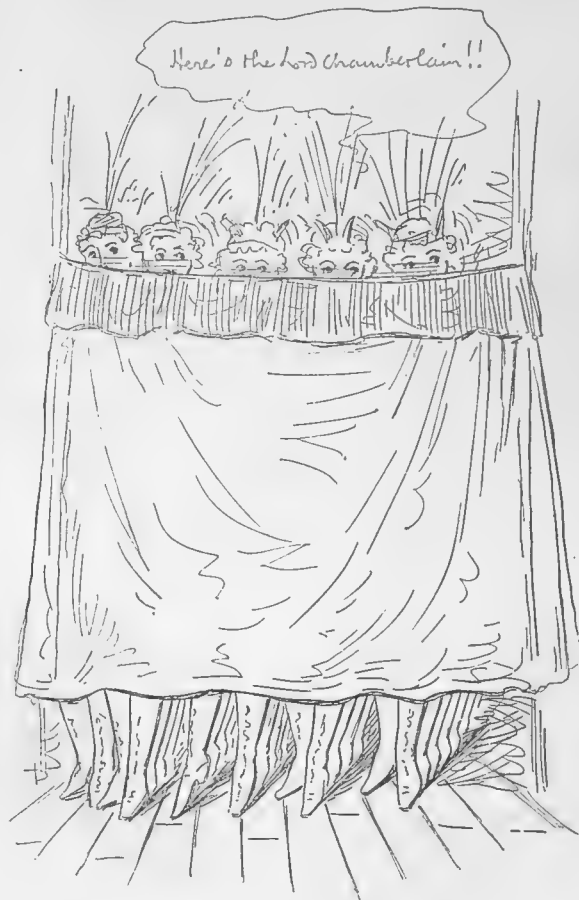
provocative of some screaming mirth. On the night I saw this piece, Miss Kate Munroe's part was performed by another lady, whose name does not appear in the programme. It must be allowed, however, that the substitute is in no way inferior to the original. Miss Emma Chambers, an excellent soubrette and burlesque actress, does not seem to be made enough of at the Alhambra. She would be of signal value in a smaller burlesque house. Albeit, small as she is, she makes her voice heard in the spacious Leicester-square establishment more determinedly



Baron Esersmith



Girardania



than many bigger women about her. The Girards are decidedly the most accomplished contortionists that have yet appeared, even at the Alhambra. One can only marvel at their extraordinary and preternatural agility. *Fledermaus* has had the advantage of Mr. Hamilton Clarke's skill and tact in the adaptation of the music, which is charming. The ballet which follows the burlesque opera, however, is the great attraction at the Alhambra. It is most exquisite. While there is nothing in the *Fairies' Home* (I think it is



Polite ness in Uniform

argument that the development of steam power in railways and other mechanical and labour-saving inventions is prejudicial to the moral health and vital well-being of the human race. The truth is that writers who have received their dramatic education from reading only, are by their literary prejudices and aspirations rendered too impractically egotistic for the scientific task of learning how to write for the stage. My friend's remarks, however, are worthy of consideration, inasmuch as they indicate very forcibly the feeling of many people of the highest culture, regarding the drama versus the theatre.

Coming at last to my regular business, I think *Fledermaus* has proved itself to be an advance upon the pieces lately produced at the Alhambra. I do not mean that it is well adapted. On the contrary, the libretto is very flimsily done into very stupid English. But the music is good, and the incidental spectacle coherent, and, if possible, more superbly mounted than is usual even with Alhambra pieces. There has been so much written about *Fledermaus* that I need not particularise its details. That the plot is derived from Meilhac and Halevy's Palais Royal farce of *Le Reveillon* will be speedily apparent to all who have seen the latest Criterion piece, *On Bail*. The outrageously farcical incidents, however, seem less out of place in the fanciful costume of a bygone period than in the ordinary swallow-tailed coat and white neckties of modern society. It has frequently been remarked that in a theatre of the area and general dimensions of the Alhambra dialogue is almost lost upon the audience. And the very qualities which make it a magnificent house for ballet militate against it as a theatre for spoken pieces. It is almost too cavernous even for singing. In *Fledermaus* the redoubtable Mr. Harry Paulton has not got quite so amusing a part as usually falls to his lot, but in the last act, as the jealous husband, disguised in the wig and gown of a lawyer and placed between his wife and her lover, his grotesque acting is

called) to vex the scruples of the most prудiate, there in everything to delight the senses of the artistic. The music by M. Jacobi is in complete unison with the beauty of the spectacle. I have not space to dwell upon the details or the individual performers in this charming ballet, though an essay might be written upon it. Mr. Calcott, whose scenery is always delightful to me, has both in *Fledermaus* and in the ballet produced excellent work.

LORD SHANNON has withdrawn his resignation of the V.W.H., and the subscription to the hunt is to be increased.

It is rumoured that His Royal Highness the Prince of Wales will assist at the Bath and West of England Society centenary meeting.

A LARGE meeting of gentlemen was held in the Cross Keys Hotel, Dalkeith, on Thursday week, to establish a small pack of hounds in that district. Mr. Ford had no doubt that the county could be hunted to advantage three days a fortnight with a small pack of hounds. After some conversation, Sir James Gardiner Baird and Messrs. Claude Hamilton and James Craig were appointed a committee to learn the feeling of the proprietors of the district on the subject, and to ascertain whether his Grace the Duke of Buccleuch could be induced to grant the use of the kennels at Smeaton.

corpse would be futile, the great cause of the absence of dramatic productions being the lack of dramatic genius." With the last line of this sentence I am disposed on general grounds to agree. The lack of genius in art is always, I suppose, the vital cause of artistic decadence. But when my friend grows so fast and furious in his paradoxes as to suggest that the mechanical and otherwise practical improvement of the stage is accounted for by the falling off in the quality of dramatic production I must, while stating his arguments, decline to endorse them. "Apart," he goes on, "from all other causes, more or less responsible and feasible, of the drama's decline, there is one of probably greater moment than any—namely, the stupendous progress made in the appliance of machinery, scenery, and properties on the stage. It is almost possible to show that as attention given to the "mounting," as

it is technically called, of dramas grew more elaborate and costly, the literature of the drama became more weak and unbearable. If the steps in a gradual decline on the one hand cannot be proved to correspond with the gradual improvement on the other, at least it is possible to show that during that period of its history when it struggled amidst the most oppressive circumstances, the drama achieved its greatest triumphs, and that when it possesses the most undeniable advantages, there is not a single dramatist of genius to supply the staple commodity to its boards. Think of the rude stage upon which the works of Moliere, and the still ruder stage upon which the works of Shakspeare were born, and then glance at the facilities possessed in our own day for the complete mounting of a stage play. Look first in the front of the modern theatre. The audience are comfortably seated; the house is brilliantly lighted with gas; the ventilation is wonderful, is wonderfully perfect. [Is it?] The attendants are obliging. [Dear me!] The musicians, seated in a feasible part of the house, are usually admirable performers; and then to come to the stage itself, the actors are for the most part suf-

REVIEWS.

Bound to Win. A Tale of the Turf. By HAWLEY SMART. London: Chapman and Hall.

WE heartily recommend this novel to the notice of those who, in common with ourselves, have turned with a feeling closely allied to disgust from the pages of certain modern works of fiction that profess to afford the uninitiated a faithful idea of the Turf world. Compared with a group of generally accepted sporting novels which might be named, "Bound to Win" is a classic. The regular visitor to Newmarket will read it with perfect pleasure, and intelligent foreigners who are desirous of obtaining from our literature a correct notion of a section of society that is marvellously misunderstood, both at home and abroad, may assure themselves that every turf character and picture in the story is drawn with a vividly artistic pencil from the life. We shall not attempt to spoil the pleasure of readers who, at our instance, make the acquaintance of "Bound to Win" for the first time (the novel originally appeared in *Brill's Life*), by disclosing Captain Hawley Smart's adroitly-constructed plot. It is sufficient to observe that the working of the machinery, which is put in operation in the opening chapter, at once arrests the attention of the reader, and draws him unresistingly on until the hero has won the Derby, claimed his bride, and defeated the machinations of the clever rascal of the drama, Berkley Holt. The author's fresh, pleasant style is well known. In respect of the essentially horsey phases of the story, it leaves a wholesome taste in the mouth that, bearing the theme dealt with in mind, is as delightful as it is new. The local colour manifest in the clever sketches of the trainer, stud-groom, and book-maker—especially in that of the trainer, who is a capital character—shows on the part of the author careful study of his models, while he evinces genuine power of a higher and deeper kind in the creation of Theodora Richeton. In "Bound to Win," we have, in fact, a novel of a high order, one that deserves to rank alongside the best of Whyte Melville's.

The Stage, Ancient and Modern; its tendencies on Morals and Religion. A lecture by FRANCIS CLOSE, D.D., Dean of Carlisle.—A neat edition of perhaps the most amusingly intolerant

utterance against the stage that has been made since the "Praise God barebones" days. If we thought that any sensible person would pay the least attention to what the Regius Professor of Bigotry has to say on a subject about which he is so ludicrously ignorant, we should be angry with the dear old proser. As it is we regard him as we would any other clerical George Francis Train, and have much pleasure in assisting at the obsequies of his blatant book. *Houlston's Handy Map of London* (7, Paternoster Buildings) is precisely the sort of guide needed by bewildered country cousins who visit the metropolis at holiday periods like the present.

Oxford and Cambridge, an illustrated souvenir of the Boat Race (Elzevir Press, Castle-street) is full of historical and current information, concisely written, anent the annual aquatic contest which will come off this (Saturday) morning. The pictures are abundant and of various merit. Messrs. Willis and Co., 80, Long Acre, have just issued a novelty in playing cards, which will doubtless command an extensive sale. The "backs" of the cards are ornamented in tasteful fashion with the respective colours of Oxford and Cambridge.

WE are again compelled, owing to lack of space, to hold over our notices of the magazines for March.

(Continued on page 22.)

STUD NEWS.

At Finstall Park, Bromsgrove, February 2, Mr. W. E. Everitt's Savoir Vivre, by Wild Dayrell, a brown filly by Paul Jones, and will be put to him again; February 9, Morgana, by Mogador, a bay filly by Paul Jones, and will be put to him again; on same day, Ethel Blair, by Blair Athol out of Barbatula, a brown colt by Paul Jones, and will be put to him again. March 9, Belle of Hooton, by Stockwell, a bay filly by Paul Jones, and will be put to him again. March 16, Lord Ailesbury's Scrutiny, by Blair Athol out of Bribery, a bay or brown colt by Toxophilite, and will be put to Cardinal York. Arrived to Cardinal York:—Lord Ailesbury's Cantine, by Orlando out of Vivandière (sister to Voltigeur); also Scrutiny, by Blair Athol out of Bribery (in foal

to Toxophilite); Lord Bradford's Zelle, by Stockwell out of Barbette, by Faugh-a-Ballagh (in foal to Hermit); Mr. T. Gee's Summer's Eve, by Stockwell out of Summerside; also Pulsatilla, by Orlando out of Muligrubs, by Melbourne; and Idalia, by Thunderbolt out of Dulcibella. To Paul Jones:—Mr. T. Gee's Columbine, by Flying Dutchman out of Clarissa, by Pantaloon; Mr. M. Brown's May Fly, Breadalbane or King of Trumps out of Mayflower, by Newminster (in foal to Paul Jones); and Mr. G. F. Lyndon's Area Belle, by Beadsman out of Housemaid.

The Warren Stud, Epsom Downs.—March 1, Mr. Ellam's Cybele, by Marsyas, a bay filly by Van Amburgh; March 7, Mr. Ellam's Tomfoolery, by King Tom, a bay colt by Van Amburgh; March 11, Mr. Holdaway's Temptation, by Stockwell, a chestnut colt by Van Amburgh; March 12, Mr. Ellam's Mandane, by Monarque, a bay filly by Van Amburgh; March 14, his Victress, by Lambton, a bay colt by Van Amburgh; March 15, Mr. Ellam's Baroness, by Young Melbourne, a chestnut filly by Van Amburgh. All the above mares will be put to Ethus.

Sheffield-lane Paddocks.—March 21, foaled Lina, a chestnut colt to Mandrake, and will be put to Adventurer; Bell Heather, a bay filly to Pretender, and has been put to Mandrake; Lady Ripon, a chestnut colt to Mandrake, and will be put to Tyndale; Moss Rose, a bay colt to Adventurer, and will be put to him again; Lord Rosslyn's Tripaway, a chestnut colt to Favonius, and will be put to Adventurer. Arrived—Mr. Gee's Maid of the Mist, in foal, to be put to Adventurer; also his Queen Bee (barren) to be put to Adventurer; Lord Bateman's Queen of Trumps and colt-foal at her foot by Landmark, and has been put to Pretender. Arrived to Mandrake: Hebe, in foal to Argyle; Lady Newby, in foal to Favonius; filly by Parmesan in foal to him; Lady Temple in foal to Tyndale. Arrived to Tyndale: Minster Bell, in foal to Mandrake; Chillianwallah, in foal to Mandrake; and Turn of the Tide, in foal to Argyle.

Benham House Stud Farm.—March 15, Mr. Waring's Fright, a bay filly by King of the Forest, and will be put to him again; 16th, Mr. Waring's Belle of Scotland, a chestnut colt by Favonius, and will be put to King of the Forest; 17th, Mr. J. Porter's La Neva, a bay filly by Musket, and will be put to King of the Forest. Mr. Cookson's Metheglin, a filly by Cardinal York.

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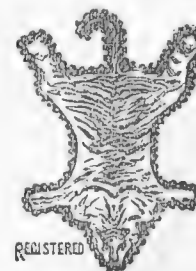
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LOMBARD DEPOSIT BANK (LIMITED). (Extract from the Directors' Report, presented to the Shareholders at the Fourth Ordinary General Meeting, held at the Cannon-street Hotel, on Saturday, the 3rd March, 1877.)

THE LOMBARD DEPOSIT BANK (LIMITED) having completed its second year, the Directors have the pleasure of presenting to the Shareholders and Depositors their usual report and Balance Sheet, this being the Annual one, but the fourth since the Bank's incorporation, and it having been the most prosperous year the Bank has had, the particulars cannot fail to prove satisfactory to all who are interested in the Company's progress.

From the following figures, which are duly certified by the Auditors as correct, it will be seen that during this year the Directors have received applications for advances of sums amounting in the aggregate to £214,000, of these a considerable portion fell through, because on investigation the security offered was found to be insufficient in value, or defective in title, but your Directors succeeded in completing advances to the amount of £68,653, being more than double the amount advanced during the initial year of the Bank's existence.

During the past six months the Directors have made, in addition to temporary loans, 421 advances of a more permanent character (making a total of 822 advances for the year) on securities amounting to £33,360, upon which the interest and bonus amount to £5,760, and after defraying the expenses of Management, and writing off to Suspense Fund £488, and £500 to increase the Reserve Fund to £1,000, it leaves a balance of £1,425 to be carried forward. These figures show at once the satisfactory condition of the Company.

During the same period the receipts from deposits have been £8,548, and the withdrawals £6,763, so that we have received £1,785 more than we have paid out. We have advanced £34,064, and we have received back £12,715. Our advances therefore are larger than the repayments. If the above figures are compared with those in the preceding balance-sheet, you will observe that we have continued our usual satisfactory course of business—every department showing a steady increase in the number and extent of our transactions. Some idea of the magnitude of this young institution may be formed from the fact that the total turn over for the year amounts to nearly £224,100, while the amount due to the Company, and for which ample security is held, has now reached the sum of £21,349. In addition to this, the Directors call attention to the fact—a most important one—that within two years of the Bank's establishment, the reserve amounts to £1,000. This large increase in each department of the Company's business, during the past year, evidences the growing and steadfast confidence of the public in the management of the Bank; is most encouraging to the Board, and will be a source of great gratification to the Shareholders. That confidence the Board has sought by constant and conscientious efforts in conducting the business of the Company, on the soundest principles, by investing the moneys entrusted to their charge with the utmost caution and care, by refusing all offered securities which were either speculative or risky, and accepting only such as were legitimate and of ample value.

The Directors also desire to draw the Shareholders' attention to the fact that the whole of the shares are allotted except 5,300. They now offer 3,300 to the present Shareholders and the public at par, the remaining 2,000 at a premium (to be placed to Reserve Fund) of 5s. per share. The Directors believe that the present position of the Bank justifies them in adopting this course.

AT THE FOURTH ORDINARY GENERAL MEETING of the Shareholders of the Lombard Deposit Bank (Limited), held at the Cannon-street Hotel, on Saturday, the 3rd March, 1877, Colonel Mahon in the Chair, the Directors' Report and Statement of Accounts were unanimously approved, and a Dividend at the rate of 12½ per cent. was declared. The cordial thanks of the meeting were unanimously passed to Mr. James Pryor, the Manager of the Company, and to the Chairman and Directors.

By Order of the Board,
RICHARD TYLER, Secretary.

35, Lombard-street, 5th March, 1877.

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NOTICE—THURSDAY'S SALES. **MESSRS. TATTERSALL** beg to give notice that their THURSDAY'S SALES have now COMMENCED, and will be CONTINUED THROUGHOUT THE SEASON. Horses on view. Catalogues ready every Wednesday morning at 10 o'clock.—ALBERT-GATE, HYDE-PARK.

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Printed for the Proprietor by JAMES and GEORGE JUDD, at the Office of Messrs. JUDD & Co., 4, 5, and 6, St. Andrew's-hill, Doctors' Commons, in the Parish of St. Ann, in the City of London, and published by G. MADDOCK, Jun., at 148, Strand, in the Parish of St. Clement Danes, London.—SATURDAY, March 24, 1877.

"LE TIMBRE D'ARGENT."

THE new opera, *Le Timbre d'Argent*, by MM. Jules Barbier and Michael Carré, with music by M. de Saint-Saëns, was declined successively by the Grand Opera and the Opéra Comique before M. Vizentini secured it for the New Theatre Lyrique, where it has enjoyed a highly successful run, likely to continue for some time to come, to the benefit of the treasury and the extreme satisfaction of the management. The libretto of the new opera was rejected by both M. Gounod and M. Litolf before it fell into the hands in which it has been triumphant. The piece is in four acts, and its story is as follows:—

Conrad, a painter (Blum), having lost all care for his life, which

poverty has robbed of its enjoyments, is plunged into the wretched gloom of utter hopelessness. Pleasures which he regards longingly, and could enjoy ardently, are beyond his reach. The woman he loves passionately, an operatic dancer called La Fiammetta (Madame Théodore), is only to be won by riches. He shuns those whose society he could enjoy, but who look coldly upon him, because of his poverty. In his misery and disgust he endeavours to quit a world which is so cruel to him, consequently a doctor arrives, one Spiridon (Melchisédec), made up in the style of Mephistopheles, but in black. He pronounces Conrad's case hopeless, says he must die, to the horror of Hélène (Mdlle. Salla), who has come to watch beside the dying object of her love. There is one way by which the doctor can save the poor painter's

love, says the devil, under certain conditions. Conrad assents to these conditions, and receives from the disguised fiend a silver bell. By merely striking that bell Conrad can fill his strong coffers with gold, but on each such occasion one of his friends or relatives will die, and go to—where Spiridon lives when at home. Conrad's first experiment kills the father of Hélène, who falls dead on the threshold of the door.

Conrad commences his career of pleasure and extravagance, and whenever he needs money strikes the bell and kills one who loves him. To vanquish La Fiammetta he lavishes his gold upon her, but his rival is the doctor himself, while the seductive danseuse does all she can to force him to employ his fatal power. Conrad at last determines to shun the dangerous Fiammetta and return



SCENE FROM "LE TIMBRE D'ARGENT," AT THE THEATRE LYRIQUE, PARIS.

Opéra Fantastique en 4 Actes and 8 Tableaux, par M. M. Jules Barbier and M. Carré; Musique de M. Saint-Saëns.

1.—Vision de Conrad (acte 1). 2.—Chanson de Spiridon (acte 2). 3.—Mort de Frédéric (acte 3). 4.—Scène finale (acte 4).

to the quiet happiness which the pure love of the devoted Hélène promises. In vain; the syren reappears, more beautiful than ever, and once more Conrad has recourse to the dreadful bell. This time his dearest and truest Bénédicte, who has been faithful to him through all his poverty and misery, falls dead in the arms of his betrothed. In the next scene, Conrad, whom horror has driven mad, is on a public square during the carnival, surrounded by masks of all kinds, who torture him with their sarcasms. Spiridon, this time in the guise of Satan, summons to his aid from the infernal regions a bevy of evil spirits under the form of dancing-girls of magical beauty, who hurry Conrad along in the whirl of their voluptuous movements. In the midst of them Fiammetta appears, and recom-

mences her arts of seduction. But Hélène also returns, clad in her long mourning robe, and supplicates him to abandon his folly. The wretched lover is torn by conflicting passions, but at last his good genius, personified in Hélène, prevails over the evil one. Conrad, to put an end to the accursed talisman which has led him into so many crimes, dashes it to pieces. Fiammetta disappears, and he sinks down as if mortally struck. The stage is enveloped in clouds, and when they clear off the scene again represents the home of Conrad, as in the first act. He wakes and starts from his armchair, for he has been sleeping, and all that has passed has been a dream.

Our engraving gives the scene in the first act, in which Conrad, entranced, sees in the dream his betrothed Fiammetta, whose

portrait, detached from its frame, has become endued with life; that where Fiammetta, prompted by Spiridon, dances before Conrad, who is seated in his chair with his elbow on the table. Another of our artist's drawings from the second act represents Spiridon, under the disguise of a Neapolitan minstrel, singing his love song, and accompanying himself on the mandoline. From the third act we show Conrad, when, having wasted his wealth, he sounds the silver gong for the second time, and kills his friend in the arms of Rosa his betrothed. The larger sketch depicts the final scene of the fourth act, where Helen disputes the possession of Conrad's soul with Satan, and Fiammetta, overcome in the struggle, disappears. This scene is followed by the final one of the opera, which is the same as scene 1 in the first act.

NOTICE TO ADVERTISERS.

All Advertisements for THE ILLUSTRATED SPORTING AND DRAMATIC NEWS should arrive not later than Thursday Morning, addressed to "The Publisher," 148, Strand, W.C. Scale of Charges on application.

NOTICES TO CORRESPONDENTS.

All Communications intended for insertion in THE ILLUSTRATED SPORTING AND DRAMATIC NEWS should be addressed to "The Editor," 148, Strand, W.C., and must be accompanied by the Writer's name, and address, not necessarily for publication, but as a guarantee of good faith.

The Editor will not be responsible for the return of rejected communications, and to this rule he can make no exception.

Dramatic and Sporting Correspondents will oblige the Editor by placing the word "Drama" or "Sporting," as the case may be, on the corner of the envelope.

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ANSWERS TO CORRESPONDENTS.

SPORTING.

V.—The inhabitants of St. Martin's parish gave a subscription wherry and other prizes to be contended for by the watermen belonging to Hungerford Market, once a year, for a considerable period. Sailing and rowing matches used to be far more numerous upon the Thames than they now are.

A COCKNEY.—The first wrestler of whom we have record, as a *buffcocker*, was a curate, in Cumberland, the Reverend Abraham Brown. When a very young man he acquired great renown by winning the Eamond Bridge Silver Cup from the best champions of Westmoreland and Cumberland, the most noted counties for wrestlers. He was 6 feet high, and when 19 years old weighed not more than 12 stone. He died, if we are not mistaken, in 1824.

DRAMATIC.

W. D. E. M. asks what is meant by "The Legitimate Drama." We are afraid the term is a very vague one in most people's minds. Tragedy, comedy, opera, farce, and pantomime are all in their degrees legitimate enough. Douglas Jerrold, however, defined legitimacy as the special property of all plays which appealed to the higher faculties of the mind. Macready thought nothing less than five acts could give a play its right to be regarded as legitimate.

T. JOHNSON.—Mr. Poole received for *Paul Pry* four hundred pounds, but this sum was fifty pounds more than that originally agreed upon, the additional amount being added in generous recognition of its extraordinary success.

C. N.—The first regular theatre in Sunderland was opened in 1778, and in 1787 the Theatre Royal, at Newcastle, was opened. Mr. Stephen Kemble succeeded, as manager of the Sunderland circuit, Mr. James Cawdell, who was famous as a local topical song-writer.

W. LINDLEY.—Mr. Alfred Wigan was born in 1814. He was the son of a teacher of languages, and displaying in early life a good voice and some musical taste, utilised these qualities in the provinces as a wandering minstrel, commencing his career at Margate and Ramsgate, where his most popular efforts were made in an old song, "By the Margin of Fair Zurich's Waters." His wife, a niece of Mr. James Wallack, was Miss Leonora Pincott, she made her earliest efforts in some travelling shows, and excelled as a tight-rope dancer. Mr. Wigan made his first appearance in London under the name of Sydney, at the St. James's Theatre. He has adapted several French plays for the London boards.

V. B.—Mr. Reginald Moore, who was a few days since at South Shields with Enoch Arden and Miss Alma Murray, is now playing at Newcastle.

W. D. L.—Miss Sally Booth, aunt of the lady whose portrait we gave last week, was long a favourite on the London boards. She made her first appearance at the Surrey Theatre in 1810, when it was under Elliston's management.

V. and C. H.—The earliest date at which we can trace the name of Shakespeare, at Stratford-on-Avon, according to Mr. Collier, is June, 1555, when we learn that "Thomas Siche, of Arscotte, in Worcestershire, instituted a proceeding in the Bailiff's Court, of Stratford, for the recovery of the sum of £8 from John Shakespeare, called, it is said, in the Latin record of the suit, John Shakespeare, of Stratford, in the county of Warwick, glover."

MISCELLANEOUS.

D. B.—Mr. R. B. Sheridan's elopement, from the house of Lord Seymour, with Miss Grant, the heiress, daughter of Sir Colquhoun Grant, took place in May, on the 17th of which month their marriage took place at Gretna Green. Lord Seymour having received a challenge from the indignant and angry father of the lady, met him before the close of the month, in a field near Hampstead, where an exchange of shots, by which neither were injured, was considered satisfactory.

A SAILOR AT SEA.—The diary of Henry Teonge was published by the late Charles Knight, in 1825, from MSS. which had been for more than a century in the possession of a respectable family in Warwickshire, to whom it had descended as part of a very old library, which had been the property of successive generations. If you can procure this extremely interesting old work it will supply all the information you require about the customs and manners of the English Navy in the days of Charles II.

T. B.—The news writers were a class of men who existed before the days of newspapers, and in the time of Shakespeare, used, for three or four pounds a year, to forward on every post day, to different parts of the country, letters containing the various items of news they and their assistants had been able to collect during the intervals.

M. C. R. P.—Parochial schools were established in Ireland, for the purpose of teaching the natives English, in the reign of Henry VIII.

C. SMYTHE.—Mr. Godwin purchased Shakespeare's chair for £45; it was sold by Messrs. Sotheby, Wilkinson, and Hodge. The other chair you name is not in this country.

SKIP AND JUMP.—Ale was anciently brewed without hops and when first introduced they were denounced as pernicious. The City of London, many years after their adoption, petitioned Parliament against hops, on the ground that they spoil the popular drink, and converted it from wholesome goodness into a mischievous compound. Queen Anne imposed the first duty on hops.

HAPPY BACHELOR.—Mr. G. F. Watts, R.A., was born in 1818, and first exhibited at the Royal Academy in 1836. He contributed some critical passages to Mr. Tom Taylor's biography of Haydon.

W. WEBBE.—The question has been repeatedly answered in this column. A Scot inquires if we can find the name of the itinerant English pawnbroker, who settled in Glasgow in 1805, and was the first of his trade known in that city. All we can learn is that he kept his shop open but six months, and then closed it for want of business, and that his successor, John Graham, a disbanded town officer, opened Glasgow's second pawnbroker's shop in the June of 1813.

THE ILLUSTRATED Sporting and Dramatic News.

LONDON, SATURDAY, MARCH 24, 1877.

If there is no new feature to chronicle this spring in the preparation for the University Boat Race, there is much to be said and written on the subject of the changes which have taken place in the general surroundings of the contest as well as in actual details since its earliest anniversary. Preparation for the great event has gradually assumed, at both seats of learning, a character partaking quite as much of public as of private importance, and from the earliest date of the formation of trial eights in the October term, down to the eve of the race at the commencement of the Easter vacation, arrangements are made for touting the crews, and for keeping the nation well posted up in their latest doings on Cam or Isis. The goings out and comings in of the eighteen young gentlemen who have been selected to represent the flower of University rowing are as jealously watched and as eagerly recorded as the movements of General Ignatieff, and the representatives of dark and light blue become, for the nonce, of almost equal importance, and even the question of peace and war in Turkey is shelved in favour of the reigning subject of universal as well as University interest—the Boat Race. It is a sort of pleasure long drawn out—this fortnight just concluded—during which the "blue fever" has been at its height in town, and spread infection of a milder kind through the length and breadth of the land. Rowing critics and the so-called waterside talent have been in all their glory, with men hanging upon their every word, and awaiting the voice of the oracle to guide them in their movements on the great aquatic contest of the year. Twenty years ago all this feverish excitement was crowded into the day of the race, but even on that great occasion the numbers present to witness it were only equal to a Saturday afternoon muster on the river banks to watch the practice of the crews. London did not then turn out *en masse* to occupy in dense crowds the four and a half miles of double coigns of vantage between Putney and Mortlake, and it was possible to assist at the aquatic carnival with some degree of comfort, and even a casual might hope to gain some more protracted view of the race than is to be obtained from points of observation hardly affording standing room. Still, on the whole, the excitement cannot be regarded

as otherwise than healthy in the abstract, whatever disturbing influence it may exert upon the chief actors in the scene. We cannot agree with the opinions set forth in a leading medical contemporary, concerning the ill effects of popular enthusiasm on the constitutions of those preparing for the eventful Saturday; and the inferences drawn from certain facts, indisputable in themselves, are far from correct. We take it that to those with such a deep personal interest in the great event, the fortnight or three weeks' stay at Putney is far from the dull period of monotony which it has been represented; and though we cannot speak from absolute experience, we have never known the final course of training to be held in fear or dread by many old comrades, who have gone heart and soul into the work, sustained by the consciousness of doing the utmost to uphold the honour of their respective universities. Again we say that public excitement represents a healthy feeling, too overwhelming, perhaps, to render the object of its enthusiasm more enjoyable, but appealing to right feelings, and far preferable in tone to the almost morbid sensation produced by great events with less desirable surroundings. The pulses of a nation can hardly beat in such thorough unison or with such marked strength in a bad cause, and it is just because there is no other such sight to be seen in the world, that England can show the unique spectacle of a people aroused to enthusiasm on so apparently frivolous an occasion as the annual meeting of the rival universities on the time-honoured course. Neither can it be said that the additional interest evoked of late years is to be referred to any doubtful extraneous influences; for although men will still adhere to the fine old English method of settling differences in opinion by wager, there is not the slightest reason to suppose that the additional public interest annually attaching to the University Boat Race is in the least degree increased by betting considerations, even though greater prominence is sought to be given to "market movements" by those who are pleased to consider them inseparable from any trial of strength or skill.

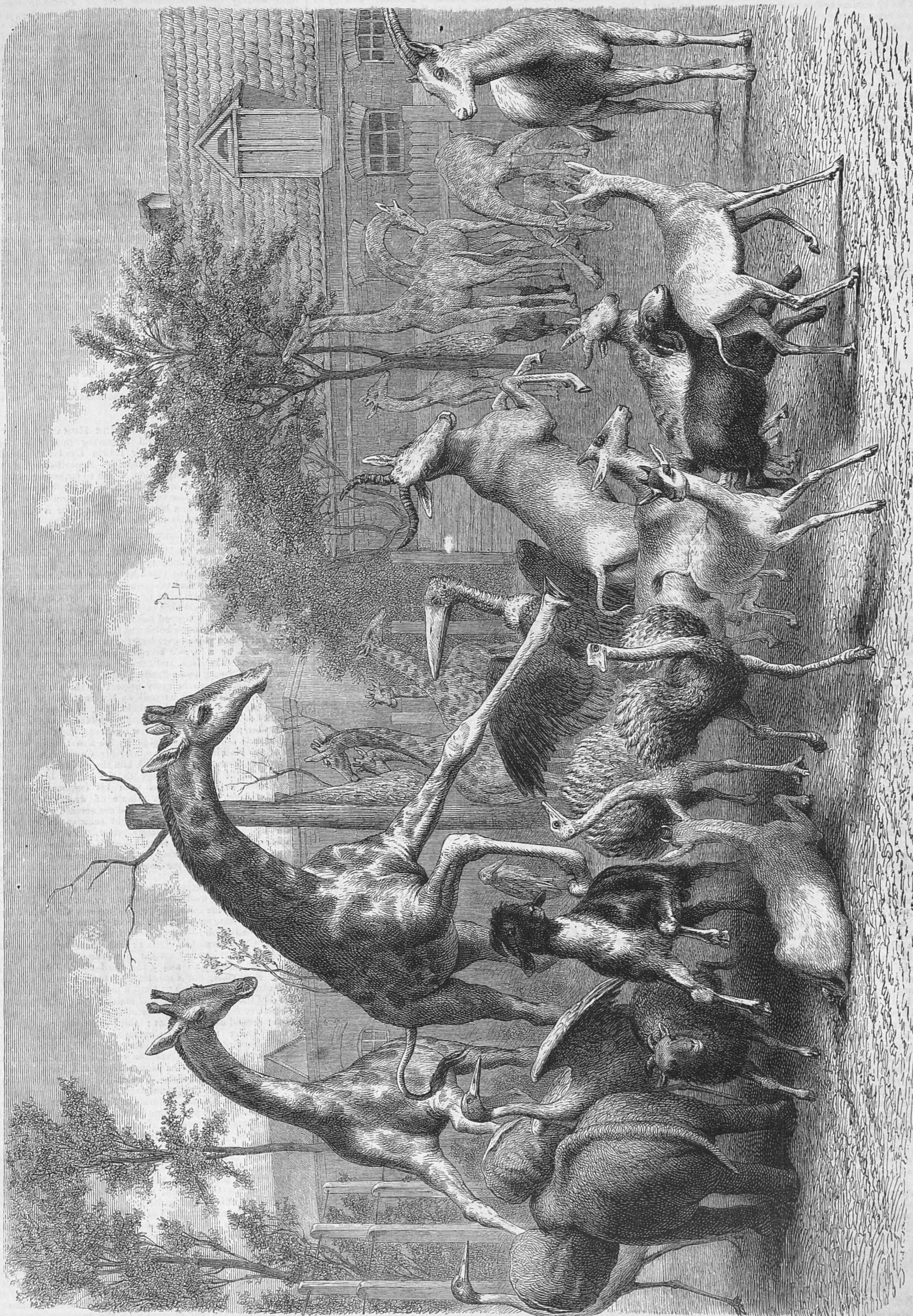
In one way, all this assiduous touting, for which public curiosity is in some sense responsible, is serviceable enough, inasmuch as it imparts a degree of interest into the race which it would never excite, could men be led to form correct personal conclusions, and to regard it as the moral certainty (to which it is generally reduced) for one or other of the contending factions. A delicious cloud of doubt is kept floating for ever before our bewildered eyes to the very time when Mr. Searle dismisses the boats from the starting post, and it would appear as if certain of our contemporaries considered that critics of rowing could be picked up as easy as penny a liners, to judge by the rubbish permitted to occupy their columns day after day. Nothing can be more ridiculous than for mere casuals to dabble in matters aquatic, just because they have picked up enough of the argot of those initiated in oarsmanship to enable them to spice an article with the requisite dashes of slang, and to serve up a dish which will go down with the many-headed. Yet all their pretence and fustian is harmless enough, and we only notice it for the purpose of illustrating the parable we took up in favour of what may seem to be inflated and exaggerated public interest in a very ordinary event in itself, but which really has nothing but a sound and healthy tendency. As a general rule, the public cannot be persuaded to take an interest in anything of mere "muscular Christianity" order, and therefore this unusual fancy deserves encouragement rather than the reverse, and in theory we ought willingly to put up with all the annoyance and bustle of the Putney fortnight for the sake of the good which it brings with it, in the shape of educating public tastes up to a correct standard. The real secret of the popularity of the race is to be referred to the love of Englishmen to witness a fair stand-up fight, in which diplomatic subterfuges and trickery are unknown; and the very rareness of such a spectacle (alas! that we should have to write it) enhances its value in the eyes of lovers of fair play and straightforwardness.

In the appliances of the race itself, as well as in its surroundings, the hands of knowledge and improvement may be said to have reached their height of cunning; and if spectators cannot well be more numerous, or their interest more intense, neither can it be expected that human intelligence will advance much further in the direction of means for economising labour in racing, and in reducing the time required for compassing the distance between Putney and Mortlake. The old tubs, constructed more after the fashion of Dutch vrows than racing boats, are as much a thing of the past as the scanty attendances on the tow-path in days before the Thames Conservancy assumed dominion over the monarch of British floods. The eight-oar of the present era is not merely a model of trained strength and style, but is full of mechanical appliances which must well nigh have reached the limits of inventive art; and of all sports and pastimes, there is not one which has made such strides in improvements and adaptations as that which has for its object the cultivation of rowing. To the University Boat Race must be attributed the credit of having invoked the aid of science to bring the art to perfection, and by this means aquatic pursuits have been widely popularised, and an example set to the youth of this nation, which they have shown themselves not slow to follow. Deprived of the annual Easter contest, there would be no high precedent left for us to work by, no exalted standard of excellence to attain; and thus, not only in its more limited scope of an honourably conducted contest is the race of service, but in the far wider degree of extending the influence of a healthy amusement, and affording a manly pursuit to the young blood of the nation. With this good in view, it would be ungenerous to criticise too minutely the motives, or to disparage too hastily the efforts of those who, either by word or deed, are bent on making the most of an event, which is swayed by no noxious or degrading influences, and which, by its downright honesty of purpose, overcomes those attributes of sensationalism with which injudicious admirers seek to invest it.

CARDINAL, ECRU, AND TWENTY-FOUR OTHER COLOURS.—Judson's Dyes are most useful and effectual. Ribbons, Scarves, Jackets, Table-covers, &c., &c., are easily dyed in ten minutes. Ask for Judson's Dyes, at Chemists and Stationers. Price Sixpence per bottle.—[ADVT.]

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A "ZOOLOGICAL AIRING."

REVIEWS.

Shakespeare, from an American Point of View. By GEORGE WILKES. London: Sampson, Low, Marston, Searle and Rivington.

AMONGST the vast mass of ill-digested facts, fancies, and crude theories based upon our ignorance of Shakespeare's personal life and character, which have from time to time appeared in print, the somewhat bulky volume before us is perhaps at once the least valuable and the most presumptuous. We do not know what reception such a book may have received in America, but we are certain that no one familiar with its subject in connection with historical and dramatic records can fail to perceive the unconscious ignorance and complacent conceit with which Mr. George Wilkes approaches its complications and difficulties. A few facts gleaned from the best known sources, and page after page of fanciful or improbable conjectures are piled up with an air of profound learning, as if such a spongy, imponderable mountain were a solid foundation of immense gravity, big and strong enough to elevate the fame of his discoveries through all succeeding generations. And these discoveries are the following:—

1. Shakespeare was a Papist.
2. Lord Bacon did not write Shakespeare's plays.
3. Shakespeare, "despite the clearness of his observation and of his towering capacity," deliberately falsified history "to check the march of liberal ideas," by "misrepresenting the character and purpose of Jack Cade," by patronising "despotism, murder, and incest," by "commending the massacre of thousands in violation of solemn terms of truce," and by "his inculcations of contempt for mechanics and mechanical pursuits," in "his unbounded detestation for all the labouring classes."
4. Shakespeare was a servile worshipper of rank.
5. Nevertheless, in Shakespeare's plays "his merits largely outweigh his faults," and, still, "his works are the richest inheritance of the intellectual world."

Four hundred and sixty-two pages are devoted to the making of these discoveries; first, by the aid of "general circumstances, historical and biographical," by which nine chapters are occupied; secondly, by "The Testimony of the Plays," which occupies twenty-seven chapters; and thirdly, by a "Musical or Euphonic Test."

To take these chapters one by one and expose their fallacies and absurdities would be no difficult task, but it would be a long one, requiring more space than it would be worth, or than we could afford. The process upon which Mr. Wilkes has relied for his discoveries is neither novel nor sensible. To suppose that there is any necessary connection between our great bard's own sentiments or opinions and those placed in the mouths of his dramatic creations for poetical purposes is so palpably silly, that one wonders how any writer with ordinary common sense can persistently entertain such an idea, or waste his ingenuity in building up elaborate theories upon foundations so purely imaginary and valueless. If we want to know all that can be known about the mortal career of Shakespeare and his personal character, all we have to base investigation upon will be found in the Stratford registers, the vague hints and statements of the Sonnets, and casual references found in chance-preserved traditions, and the writings of contemporary authors. With these and the aid of critical, historic, and antiquarian research, we may arrive at conclusions far more satisfactory and generous than those of Mr. Wilkes, whose clumsy piecing together of possibilities, probabilities, and conjectures, unaided by any new demonstrated facts, does not render our knowledge of this subject in the slightest degree more satisfactory, complete, or reliable.

On page 24 Mr. Wilkes justly explains the apparently trivial bequest of Shakespeare to his widow—the "second best bed" on the ground that she was legally entitled without bequest to a satisfactory dower out of the poet's freehold estate. But while adopting that discovery he omits what in fairness ought also to be stated, namely, that this simple but important fact was strangely and completely overlooked by all the famous Shakespearean biographers, commentators, and legal antiquaries, before it was pointed out by the late Charles Knight. It is, by-the-bye, sufficiently significant when we add that even now this explanation is sometimes overlooked by English writers, who, like Mr. Wilkes, never properly investigate the subject they impertinently deal with.

The arguments our author, following Chalmers and Drake, brings forward to support his dogmatic assertion that Shakespeare was "beyond all reasonable doubt a Roman Catholic" opens with the will of his grandfather (on the mother's side), which will bequeathed the dead man's "soul to Almighty God and to Our Blessed Lady Saint Mary, and to all the Holy Company of Heaven." From the "American Point of View" this fact at once demonstrates the faith of Robert Arden, who died in 1556, and, according to Mr. Wilkes, "doubtless" that of his daughter Mary also, who in 1557 married John Shakespeare, and because the said John did not at one time go "monthly" to church, according to law, and because in 1770 a master bricklayer, who was new tiling the house in which it is supposed Shakespeare was born, said he had discovered a certain M.S. appearing to be "the effusion of a Roman Catholic mind." Therefore John is set down as sharing his wife's faith. The mere fact that John Shakespeare held municipal offices which no Papist could then fill, Mr. Wilkes puts contemptuously aside on the ground that John Shakespeare pretended to be a Protestant, and wickedly perjured himself by taking with his office that oath of allegiance which pledged him to profess and support a creed he detested on pain of "forfeiture and imprisonment." Upon such evidence, with the additional fact that the Rev. Richard Davies, who died in 1708, knew another older clergyman, and said William Shakespeare "died a Papist," Mr. Wilkes, "musing full sadly in his sullell mind," concludes that the highly-respected parents of our great dramatic poet were secretly at once "devout" Roman Catholics and systematic liars. Therefore, adds he, "it is reasonable to suppose that the poet followed the usual instincts of a child by imbibing the religious sentiment which filled his home." In vain Mr. White points out to our author that in *Romeo and Juliet*, Shakespeare's ignorance of the Roman Catholic ritual was shown by his speaking of *evening mass*. That, from "an American point of view," only proves that he—Shakespeare—knew better, but had made a mistake! In vain, Malone says that although he believed in the master bricklayer's manuscript at first, he afterwards made discoveries proving it to be false. Mr. Wilkes declines to believe any assertion of Malone's, excepting that which he made without investigation! Equally useless is it for Charles Knight to quote from *King John* the strong lines in which Shakespeare denounces those who

Purchase corrupted pardon from a man,
or show that, dealing in supposed prophecy with the great Protestant queen who patronised him, he said, in her reign

God shall be truly known.

Mr. Wilkes only goes round about to show that such lines were proper to the characters in whose mouths they were put, and did not necessarily apply to the poet's own sentiments, an argument which once admitted—as of course it must be—cuts away the very ground upon which the whole of this elaborate "American View" of Shakespeare's personal character is made to rest! For instance, when Mr. Wilkes, having done all he can to blacken

the character and memory of the great poet's parents, turns in the same spirit to do from "an American Point of View" as much for their immortal son, he refers to *The Tempest*. Prospero contemptuously calls the whole of the ship's company "rabble." Mr. Wilkes says Prospero by the word "rabble" meant all who were "not gentlemen," and our poet, in the character of Prospero was evidently speaking in a tone he would have used himself! In the *Two Gentlemen of Verona* the Duke speaks contemptuously of "that peasant Valentine," and by so doing "from an American point of view" shows Shakespeare's, as well as the Duke's, "contempt for humble life," as also—from the same point—does Falstaff in *The Merry Wives of Windsor* when he "uses the term peasant in the sense of cur against Ford"! Mr. Wilkes in his anxiety to denounce the immorality, bad taste, and contemptible sentiments of Shakespeare, would even consent to re-write objectionable passages. When the French herald in Henry V., addressing Henry, says:—

Great king—
I come to thee for charitable license,
That we may wander o'er this bloody field
To book our dead, and then to bury them;
To sort our nobles from our common men;
For many of our princes (woe the while!)
Lie drown'd and soaked in mercenary blood:
(So do our vulgar drench their peasant limbs
In blood of princes).

Mr. Wilkes, from the "American point of view" that one man is as good as another, and better too if he is not an aristocrat, is virtuously indignant, not with the herald, whose words are so true to the spirit of his age and country, but with Shakespeare for writing such words, and says, comically enough:—

"It seems to me that had the author of these lines possessed but one grain of true consideration for his kind he might have constructed the above abominable paragraph somewhat after the following fashion:—

That we may wander o'er the bloody field,
To gather up our dear heroic dead,
Who, whether nobly or obscurely born,
Have, by thus dying in their country's cause,
Earn'd equal knighthood at the Court of Heaven."

It is funny too when we find an author who condemns so severely the misrepresentation of historical facts in Shakespeare's *Henry VI.* enthusiastically lauding the same author for his faithful adherence to historical truth in—*Richard III.*!

One ear it heard—at the other out it went.—*Chaucer.*

Mr. Wilkes thinks it as consistent with his "American Point of View" to love at once justice for the memory of a dead peasant, and injustice for a dead king's memory.

But we have had enough of this "rankest compound of villanous smell that ever offended nostril" and our long suffering patience is quite exhausted. With such a process of pretended investigations any brainless scribe could prove to his own satisfaction from the works of any author any fantastic whim a morbid or prejudiced or foolish mind might conceive. Mr. Wilkes's purpose is gratuitously purposeless and offensive, and his reasons like those of Gratiano "are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them, and when you have them, they are not worth the search."

Debrett's Illustrated Peerage, Baronetage, and Knightage. Dean and Sons, 160, Fleet-street.

We should be afraid to calculate the number of persons of all classes to whom this admirable work is indispensable, even were we in possession of a basis on which to work the problem. The readers—or consultors—of the work must be fifty-fold more numerous than they were in those comparatively remote days when Tom Moore, in "Cash, Corn, and Catholics," wailed forth in doleful strains (we quote from memory)—

Lament, lament, Sir Isaac Heard,
Put mourning round thy page.

DEBRET.

For the official-looking, crimson-bound, portly tome everywhere forces itself on one's notice. As a thoroughly trustworthy work of reference, "Debrett" continues, not only to maintain its ancient character, but to add to its standard value by the accretion of features requisite to satisfy what, in the wisdom of the editor, are the increased requirements of the time. Without being invidious, we may say that Debrett claims (1) to supply more details than any other book, concerning the naval, military, and civil services, not only of the head of the family, but also of his younger sons; and is the only work that furnishes (2) the addresses of younger adult children, and of the widows of peers, baronets, and knights; (3) surnames and inferior titles, in alphabetical order in the body of the work, a system that facilitates reference. The volume is corrected to January 15, 1877.

Debrett's Illustrated House of Commons, and the Judicial Bench. Dean and Sons: 160A, Fleet-street.—Eulogy of a work like this, which in its completeness is unique, would almost amount to an impertinence. As we have been able to apply a test to the labours of the editor we have done so, and we must admit that we have not found him "wanting" in so much as a single instance. The information supplied under the names of the members of the House of Commons is, in all instances, at any rate where we happen to have a personal acquaintance with the incidents of the member's career, singularly accurate, and is put together with admirable taste. We are apt to think lightly of regular blessings. Suppose "Debrett's House of Commons" had not appeared this year at the usual time, what would journalism have done until a substitute had been provided? We are afraid to imagine.

Messrs. Warne and Co., Bedford-street, Strand, have issued as one of the Chandos Classics a neat and complete edition of *The Koran*. At this juncture, when everything appertaining to the East possesses an unusual interest, a portable edition of Sale's standard work cannot fail to prove acceptable. From the same publishers we have one of their "useful" series, *The British Bird Preserver*, by Samuel Wood. Although the illustrations are for the most part faithful, it would have been better if they had been figured according to scale. The common pheasant and the woodpecker differ somewhat in size, we believe, and the advantage is on the side of the pheasant, but in this book the woodpecker is the bigger bird. Mr. Wood's instructions in the art of bird preserving, are generally sound and intelligible. From J. Burns, 15, Southampton Row, we have *Individual Liberty, Legal, Moral, and Litterary, in which The Political Fallacies of Mills's Essay 'on Liberty' are pointed out*, an essay by George Vasey. There is a certain kind of hysterical energy about Mr. Vasey's style, and his indictment against alcohol is tremendous enough to satisfy the most licentious teetotaler that ever glorified a pump. The reader must find out for himself whether Mr. Vasey's remarks amount to an answer to that obscure writer John Stuart Mill. The essay is dedicated to "Tom Taylor, Esq., whose dramatic, artistic, and political works have placed him in the first rank of accurate observers and profound thinkers." Mr. Vasey is a humorist. *Stray Thoughts on Many Themes* is a small volume of verse by J. T. Markley, published by W. H. Pentney, Peterborough. There is so much real earnestness manifest in this minor minstrel's efforts to sing acceptably that we have not the heart to quote in his disfavour some of the impossible "rhymes," queer lines, and queerer fancies which we had marked for the pur-

pose. That he could do better work than any in this collection we are convinced, but he must beware of attempting a too lofty flight. In "Only a Cobbler" there is crude evidence of a homely kind of power, which, so far as we have glanced through them, is not present in any other piece in the book. Let him try that lode again.—There is some fun in the execution of the idea of *The Age of Science, a Newspaper of the XXth Century* (Ward, Lock and Tyler), albeit one gets it in rather homœopathic doses. We welcome right heartily the first quarterly part of *Yorick* (Fetter-lane, Fleet-street), which contains the first thirteen numbers of our clever and steadily improving contemporary. Long life to it! By the way, does *Yorick* get all the credit it deserves for its really felicitous verse? We doubt it.—*The Portrait: a Weekly Photograph and Memoir.* Parts I. and III. (London: Provost and Co.) This work consists of a mounted photograph and brief memoir. In No. 1 we have a record of historical value in a portrait group representing the members of the recent Conference in the East; and in No. 3, a photograph of General Tcherniaeff, with letter-press written by Mr. Archibald Forbes.—*Cassell's Household Guide.* Part I. (London: Cassell, Petter and Galpin.) This commences the re-issue of a very popular work, which we commend to the attention of those who value home, and desire an acquaintance with all that tends to benefit its inmates.—*Aimard's Indian Tales*, edited by Percy B. St. John. London: C. Vickers. These little books are in great favour with boy readers, by whom they are greedily demanded and eagerly perused, and are being issued in a form which will place them readily within their reach. *Examples of Decorations Designed and Manufactured by the Papier Maché Company (Limited).* Vol. IV., New Series. London. These works consist of lithographed designs for the interior decoration of theatres, varied in style from the simple and inexpensive to the more elaborate and costly. It will be found a useful work.—We congratulate Messrs. Dean and Son on *The Exploits of Lord Cochrane*, the first volume of "The Deeds of Daring Library." Major Knollys has told the wondrously exciting story of brave and ill-used Lord Dundonald with sympathetic force. It is a book that every English boy should read. If the publishers are adequately encouraged in their laudable attempt to introduce a wholesome kind of Boy's literature, we may hope to see stamped out of existence a good many of those pernicious publications of whose existence we not seldom hear through the medium of the police courts.—*Let's Oxford and Cambridge Boat Race Map of the Thames* (72, Queen Victoria-street) is the best thing of the kind that has yet been issued.

"A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY."

—Admirers of this beautiful engraving (and their name must be legion), after one of Sir Edwin Landseer's happiest works, should know that Mr. Stenning, Russell-street, Strand, has just re-issued a new impression, which so far as we can discern is in all the essentials of mezzo-tint equal to the first proofs. It is a long time since we saw such a successful reproduction, and if the print does not sell to a large extent—the price is ridiculously small—we shall feel greatly surprised.

THE manifestations in Messrs. Maskelyne and Cooke's new Séance are far in advance of anything Mr. Maskelyne has previously done. Hitherto ropes have been used, and both Mr. Maskelyne and Mr. Cooke have been secured together in the cabinet à la Devonport Brothers. In this instance Mr. Cooke alone is secured, and in the following manner:—Seated in a cabinet, his hands are tied with whipcord behind his back, the ends of the cord being passed through holes and tied and sealed on the outside; a net is then passed over both the cabinet and the performer, and enclosed by a simple screen. In a few seconds audible manifestations take place, and hands are seen over the top of the screen, which being immediately thrown open, Mr. Cooke is discovered fastened up in every respect as the Committee had secured him. The back as well as the front of the screen is narrowly watched during the whole time, thus preventing the possibility of any person getting in to produce the effects. The room is placed in darkness for a few moments, and then the stage gas is turned on, and powerful lights are also thrown from the body of the Hall into the screen, and Mr. Cooke is clearly seen floating into the room, taking with him the cabinet. He pursues his aerial flight from the stage to the ceiling in the centre of the room, and then returns with his cumbersome burden to the starting point. One minute of darkness, and the Committee re-examine their work, and are amazed to find that all the fastenings, which had been thought sufficient to render Mr. Cooke helpless, were completely intact. Two minutes are occupied by Mr. Cooke to release himself from the bonds, and untying all the knots. During the floating, the light is sufficient to enable the audience to see distinctly the features and every part of Mr. Cooke.

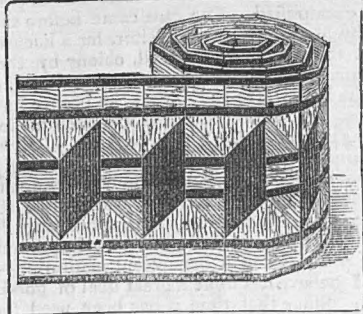
At the monthly meeting of the New Thames Yacht Club, on Wednesday evening—presided over by Mr. A. O. Wilkinson, the commodore—the following programme was determined upon for the forthcoming season, the whole of the race being open to any recognised club:—Opening trip, May 19; cutter races, May 25; Channel match, June 2; schooners and yawls, June 7. Amount of prizes:—Cutters: First-class prizes, £100 and £40; second class, £50 and £20; third class, £20 and £10. Yawls: First class, not exceeding 75 tons, a prize of £100; second class, not exceeding 75 tons, a prize of £50. Schooners: Prizes of £100 and £40. Channel match: £60, £40, and £30, for respective rigs. Cutter classification: First class, exceeding 41 tons; second class, 21 to 41; third class, not exceeding 21. No time under 10 tons. Courses:—First and second class cutters, from Gravesend, round the Mouse Light, and back; third class, to the West Ouse Buoy and back; schooners and yawls, from Gravesend to the Mouse Light and back. Channel match, Southend to Harwich. The club having reverted to the Old Royal Yacht Thames measurement, the time allowance will be according to their scale. Entries to close a week before each race, at 7 p.m. The commodore expressed the gratification he felt at the expression from the Royal Thames Yacht Club of the kindest feeling towards the New Thames Club, and also the general desire on all hands to advance the science of yachting.

On Friday, the 9th inst., a performance, consisting of readings, recitations, and music was given at the Langham Hall, by Mr. F. M. Paget, assisted by Madame Christiani, Mademoiselle Lindo, Miss Bessie Waugh, as accompanist, and Mr. Lake. Mr. Paget's readings and recitations were artistically delivered and warmly applauded. Each of the singers was enthusiastically recalled, and the entire entertainment gave the greatest satisfaction to a warmly appreciative audience.

The work now in hand at the Hastings Baths and Aquarium will comprise the two swimming baths originally designed. This portion of the work will be pushed on with most vigorously during the ensuing spring, and a hope is entertained that the baths will be open to the public some time in the course of the next winter season. This done, it will be for the shareholders to decide whether they will proceed with the aquarium part of the scheme, or use the ground for other purposes.

WORMS IN A COLLEY.—"Rhiwlas, Bala, North Wales, Sept. 21, 1874.—I gave 'Naldire's Powder' to a colley on Saturday last, and in ten minutes he evacuated a Tapeworm 30 yards 2 feet in length. I consider the Powder effectual.—R. Price." Naldire's Powders are sold by all chemists, and by BARCLAY & SONS, 95, Farringdon Street, London.—[ADVT.]

"HYGEIA."—THE CITY OF HEALTH.



DR. RICHARDSON, in his Lecture on HYGEIA, said, "In the sitting and bedrooms a true oak margin of floor extends two feet round each room. Over this no carpet is ever laid. It is kept bright and clean by the old-fashioned process of beeswax and turpentine, and the air is made fresh and ozonic by the process."

HOWARD'S PATENT PORTABLE PARQUET

is made as BEAUTIFUL BORDERS for Room Floors, or to entirely cover the floor. It cannot be worn out. Prices from 4s. per Yard. 13½ inches Wide. And from 6s. per Yard. 24 inches Wide.

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UPHOLSTERERS, DECORATORS, & CABINET MAKERS BY STEAM POWER,
25, 26, 27, BERNERS STREET, W. (Factory, Cleveland Works).

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The maximum of light with the minimum of trouble. The principle of the duplex burner is retained, and the appearance and burning power greatly improved.

GARDNERS' NEW DINNER SERVICES,

The Osborne, the Glengariff, the Bramble and the One Thousand and Two, are all New Patterns, Perfect in Shape, Elegant in Appearance, and Unequalled in Price, for Twelve Persons Complete, £3 5s., £3 13s. 6d., £4 4s. and £5 5s.

GARDNERS' SPECIALITE TABLE-GLASS SERVICES

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[THORNHILL'S REGISTERED FOX'S PAD LETTER CLIP.]

HORSES' AND PONIES' HOOFES, FOXES' PADS & BRUSHES, STAGS' ANTLERS AND LEGS, ELEPHANTS' BOARS', AND OTHER TUSKS, PREPARED AND MOUNTED IN A SUPERIOR AND ARTISTIC MANNER BY **WALTER THORNHILL,** 144, NEW BOND STREET, LONDON.

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This Tobacco is now put up in ONE OUNCE PACKETS in addition to the other sizes, the Label being a reduced fac-simile of that used for the Two-Ounce Packets. W. D. & H. O. WILLS, Holborn Viaduct, London E.C., and Bristol.

LIEBIG COMPANY'S EXTRACT OF MEAT.—Finest Meat-Flavouring Stock for Soups, Made-Dishes, and Sauces. Caution.—Genuine only with facsimile of Baron Liebig's signature across label.



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COLTS and HORSES BROKEN, easy mouthed and temperate, and exercised by using JOCKEYS of WHALEBONE and GUTTA PERCHA, 70s.; hire 2s. a week. Crib-biting Straps, from 21s.; Safety Springs to Reins, 12s.; leg fomenters, from 15s.; Fetlock, Speedy Leg, Hock Knee Boots.

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JOHN GOSNELL & CO.'S CHERRY TOOTH-PASTE,

GREATLY SUPERIOR TO ANY OTHER TOOTH-POWDER, gives the teeth a pearl-like whiteness, and protects the enamel from decay.

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CLARKE'S WORLD-FAMED BLOOD MIXTURE is warranted to cleanse the blood from all impurities, from whatever cause arising. For Scrofula, Scurvy, Skin and Blood Diseases, its effects are marvellous. In bottles, 2s. 6d. each, and in cases (containing six times the quantity) 11s. each, of all Chemists. Sent to any address, for 30 or 132 stamps, by the Proprietor, F. J. CLARKE, Chemist, Apothecaries' Hall, Lincoln.

AS A HEALTH-GIVING, REFRESHING, COOLING, AND INVIGORATING BEVERAGE, USE

ENO'S FRUIT SALT,

Prepared from sound ripe fruit.

IT IS THE BEST PREVENTIVE AND CURE FOR

Biliousness, Sick Headache, Skin Eruptions, Giddiness, Feverishness, Mental Depression, Want of Appetite, Constipation, Vomiting, Thirst, &c., AND TO REMOVE THE EFFECTS OF

Errors of Eating and Drinking; Or as a gentle Laxative and Tonic in the various forms of Indigestion.

Also Gouty or Rheumatic Poisons from the Blood, the neglect of which often results in Heart Disease and Sudden Death.

"Rosina Cottage, Ventnor, Isle of Wight, January 29, 1877."

"To Mr. Eno,—Dear Sir,—I write to thank you as being one of my best friends. I commenced to take your Fruit Salt on the 14th of December last, and it has not only cured me of the symptoms advertised, but also a cramp, which I have had occasionally ever since I can remember. The effects in my case are astonishing, as I am constitutionally bilious, and am now fifty-two years of age. My mother and youngest sister were never cured of sickness (biliousness seems hereditary), and I quite expected to suffer like them for the rest of my life. I am now taking my fourth bottle, and was joined in the others by some of my family, so that I have taken scarcely three bottles. I feel I ought to make some acknowledgment, so trust you will excuse this. ELIZA FELLING."

"14, Rue de la Paix, Paris, Jan. 16, 1877."

"A gentleman called in yesterday; he is a constant sufferer from Chronic Dyspepsia, and has taken all sorts of Mineral Waters. I recommended him to give your Salt a trial, which he did, and received great benefit; he says he never knew what it was to be without pain until he tried your Salt, and for the future shall never be without it in the house. M. BERAL."

Messrs. GIBSON & SON, Chemists, of Hexham, say:—"Since we introduced your FRUIT SALT in Hexham a few months ago, we have sold above one Thousand Bottles, and it gives general satisfaction, as customers who get it almost always recommend it to their friends."



A NATURAL APERIENT.—ENO'S FRUIT SALT, when taken with warm water, acts as a natural aperient, its simple but natural action removes all impurities, thus preserving and restoring health. If its great value in keeping the body in health were universally known no family would be without it.

Price 2s. 9d. and 4s. 6d. Sold by Chemists.

Prepared only by J. O. ENO, Fruit Salt Works, Newcastle-on-Tyne. SOLE AGENT FOR PARIS—PHARMACIE DE BERLAL, 14, RUE DE LA PAIX.

RETHABEN AND THE GREAT BURMESE BOAT RACE.

THE great aquatic festival of the Thames, commemorated by pen and pencil in our present issue, reminds us of Crawford's description of the great boat race of the Irawadi celebrated annually amongst the Burmese. This boat-racing festival lasts three days, and in the Burmese language is called Rethaben, or the Water-festival. Crawford says:—"According to promise, a gilt boat and six common war-boats were sent to convey us to the place where these races were exhibited, which was on the Irawadi, before the palace. We reached it at eleven o'clock. The ky-wun, accompanied by a palace secretary, received us in a large and commodious covered boat, anchored, to accommodate us, in the middle of the river. The escort and our servants were very comfortably provided for in other covered boats. The king and queen had already arrived, and were in a large barge at the east bank of the river; this vessel, the form of which represented two large fishes, was extremely splendid; every part of it was richly gilt; and a spire of at least thirty feet high, resembling in miniature that of the palace, rose in the middle. The king and queen sat under a green canopy at the bow of the vessel, which, according to Burman notions, is the place of honour; indeed the only part ever occupied by persons of rank. The situation of their majesties could be distinguished by the white umbrellas, which are the appropriate marks of royalty. Near the king's barge were a number of gold boats, and the side of the river, in this quarter, was lined with those of the nobility, decked with gay banners, each having its little band of music, and some dancers exhibiting occasionally on their benches. Shortly after our arrival some gilt war-boats were ordered to manoeuvre before us. The Burmans nowhere appear to so much advantage as in their boats, the management of which is evidently a favourite occupation. The boats themselves are extremely neat, and the rowers expert, cheerful, and animated. In rowing, they almost always sing, and they are not destitute of melody. Some time after this exhibition, the state-boats of the king and queen were also sent to exhibit before us. These, like all others belonging to the king, are gilt all over, the very oars or paddles not excepted. In the centre of each was a throne, that of the queen being latticed to the back and sides, so as partially to conceal her person when she occupied it. They were both very brilliant. According to the Burmans, there are thirty-seven motions of the paddle. The king's and queen's boats went through many of them with grace and dexterity, and much to our gratification and amusement."

AN extraordinary occurrence has taken place at Messrs. Stoodley and Harmston's circus at Norwich. One of the performances included a representation of Dick Turpin's ride to York. The "ride," as is well-known, results in the death of Black Bess, and she is borne on hurdles from the circus. On Saturday the mimic representation was converted into a reality, for when the grooms attempted to remove a mare, which figured as Black Bess, from the hurdles, she was found to be actually dead. When jumping the turnpike-gate she fell, and no doubt ruptured herself internally, but she got up and was ridden round the ring again, when she cleared the gate and completed her part of the performance. That she was injured was not discovered until she was removed from the ring.

A LYRICAL sketch, entitled *S'cat!* written by Charles Townley, with music by William Williams, is the Easter novelty to be given by the Mohawk Minstrels at the Agricultural Hall.

MR. T. M. GOODLAKE died, at his town residence, 51, Upper Brook-street, on March 10. Coming of a courting family, a courser himself, and the father of a courser, his son, Colonel Gerald Goodlake, V.C., being one of the most popular and influential supporters of the sport, Mr. Goodlake's death will create a gap in the ranks not easily filled. His age was 69.

THE forthcoming coaching season will, it is said, bring more than one new venture on the tapis. The first coach of the season will be the Guildford, which begins to run to Cobham on March 26, and on April 14 will go the whole journey to Guildford. The Portsmouth is a fait accompli, and will open up a new but interesting line of picturesque scenery through Hants. The Windsor, Dorking, and St. Albans are also preparing for the road.

MISS BELLA MOORE.

(MRS. FRED. VOKES.)

THIS talented young lady, who has recently taken the place in the Vokes' combination rendered vacant by the marriage of Miss Rosina "of that ilk," is a daughter of Mr. G. W. Moore, the inimitable "bones" of the Moore and Burgess Minstrels, from whom she inherits a bias for the humorous in her art, and a bright and vigorous style. Some evidence of her grace and good looks will be found in the portrait which embellishes the front page of the present number. Miss Bella Moore, after a suitable training for the stage—for which she had manifested an early aptitude—made her debut at the Olympic in Mr. Gilbert's whimsical play of *The Princess*, on Jan. 8, 1870, when she succeeded in making a decidedly favourable impression on an unusually critical audience. We next, in the same year, find her at the Strand Theatre, in the burlesque of *St. George and the Dragon*; and, on Boxing-Day, at the Adelphi. On April 24, 1871, Miss Moore further added to her experience of the profession by undertaking a part in the farce of *Oh, my Head!* at the Alhambra; and in March the following year she played with much success the part of Cinderella, in the burlesque of that name, at the Victoria Theatre—then under the management of



SOMETHING LIKE A PINCH.

Mr. Holland. After a temporary sojourn on "the Surrey side," Miss Moore opened at the Court in November, 1872, her last appearance being on March 22, 1873. She was married to Mr. Fred. Vokes three days subsequently to that date. By way of completing our brief notice, we have merely to add that Mrs. Fred. Vokes made her re-appearance on the stage on the 10th of the present month, at Leicester, in *The Belles of the Kitchen*, when she played the part originally enacted by Miss Rosina Vokes.

SIR REGINALD GRAHAM will once more identify himself with fox-hunting, and sportsmen who loved to follow him over the stiff Cotswold country, will be glad to have a day with him in the Forest next season.

ON Friday last, the eighth annual concert of the Metropolitan and City Police Orphanage took place at St. James's Hall, in aid of that institution's funds, by which, at the present time, 201 fatherless children have been benefited. The artists engaged for the occasion were Madame Edith Wynne, Miss Banks, Miss Emily Mott, Mr. Sims Reeves, Mr. Lloyd, Mr. Winn, and Mr. Thomas; the conductor being Mr. Sidney Naylor.

THE CLERGY AND THEATRICAL PERFORMANCES.

AT the magistrates' meeting, at Wimborne, Dorsetshire, the difference in opinion as to the moral influence of theatrical performances was strikingly exemplified. The case came before the bench on an application by Mr. F. Tanner, solicitor, for a license for acting stage plays at the Freemasons' Hall, chiefly by the Wimborne Amateur Dramatic Society, Mr. Tanner being the responsible manager of the hall. He stated that the license had been granted for four years, and, as no complaint had been made, he trusted it would be again granted. The Rev. Carr J. Glyn, who was presiding as chairman, rose and said, "I am exceedingly sorry that the authorities of the Corn Exchange should have again asked the Court to grant this license. I have always opposed it, and always shall. Previous to the erection of that building, it was clearly understood it was to be used for two very important objects, to carry out the principles of a benevolent institution—the Freemasons'—which I believe has done a great deal of good, and for a Corn Exchange. Since that time it has been used for various purposes, and during the last three or four years this application has come before us. You know that from this district we are constantly sending up young men to London clearing-

houses, and other situations; and on their behalf I must protest against granting such license. It is too much to be feared that having acquired a liking for theatrical amusements by attending those performed by amateurs in the country, they will be only too disposed to go to the London theatres; and not only to those which are well conducted, but to others of a questionable character, where any good impressions they may have received here will be entirely removed. I must, therefore, again protest against the granting of this license, as I believe many a young man and young woman have to attribute their first step to ruin in attending such places of amusement. I have been told that at Weymouth and other towns such licenses are granted, but I do not consider that any reason why in such a place as Wimborne they should be. There is another thing to which I must allude. When we were first asked to grant a license it was for amateur performances, but I have since learned that on the last occasion two female actresses from London were engaged.—Mr. Tanner, in reply, said: I must first remove a wrong impression which the remarks made by Mr. Glyn are likely to create. You say, Sir, that the two objects for which the Freemasons' Hall was built was to advance the interests of that society, and for providing a suitable place to hold the market, and you imply that the Hall was built for those two objects alone. But you must be well aware that the Hall was intended to be let for concerts, entertainments, and other purposes. It was felt that in a town like Wimborne there was no building large enough or suitable to hold a public meeting, and the Hall was therefore built to meet a necessity. I say that I consider it a most narrow-minded view to say that vice or evil will arise from theatrical entertainments, and I would ask you if your attention has been called to an

article in the *Times*, in which the Rev. Mr. Jamieson, speaking at a meeting in Edinburgh, makes this truly sensible remark, that what is right for the laity is also right for the Clergy, and he also called attention to the fact that the Bible was first taught through the drama. I sincerely respect your religious views, and the consistency of your conduct in adhering to and publicly maintaining them, but I must strongly protest against it going forth that the Hall was not to be used for any other purposes than for that named, or that the company or promoters obtained subscriptions to build it by anything like false pretences. They have a right to let the Hall for any purpose which cannot be proved to be immoral or contrary to the terms on which the subscriptions were asked for.—Mr. Glyn: I do not think this is quite regular. I fully believe, nay I am sure, that had it been known that the Hall would be used for theatrical purposes, and young persons engaged from London to take part, many persons who did subscribe would not have given one penny.—The Rev. G. V. Garland stated that as he was about to sign the license; he wished, as a clergyman, to state his views. He looked upon such entertainments in the same light as concerts, and did not agree with the opinion of Mr. Glyn.—The license was then signed by four magistrates—Mr. C. J. Parke, the Rev. J. V. Garland, Capt. Biddle, and Mr. H. Brouncker.